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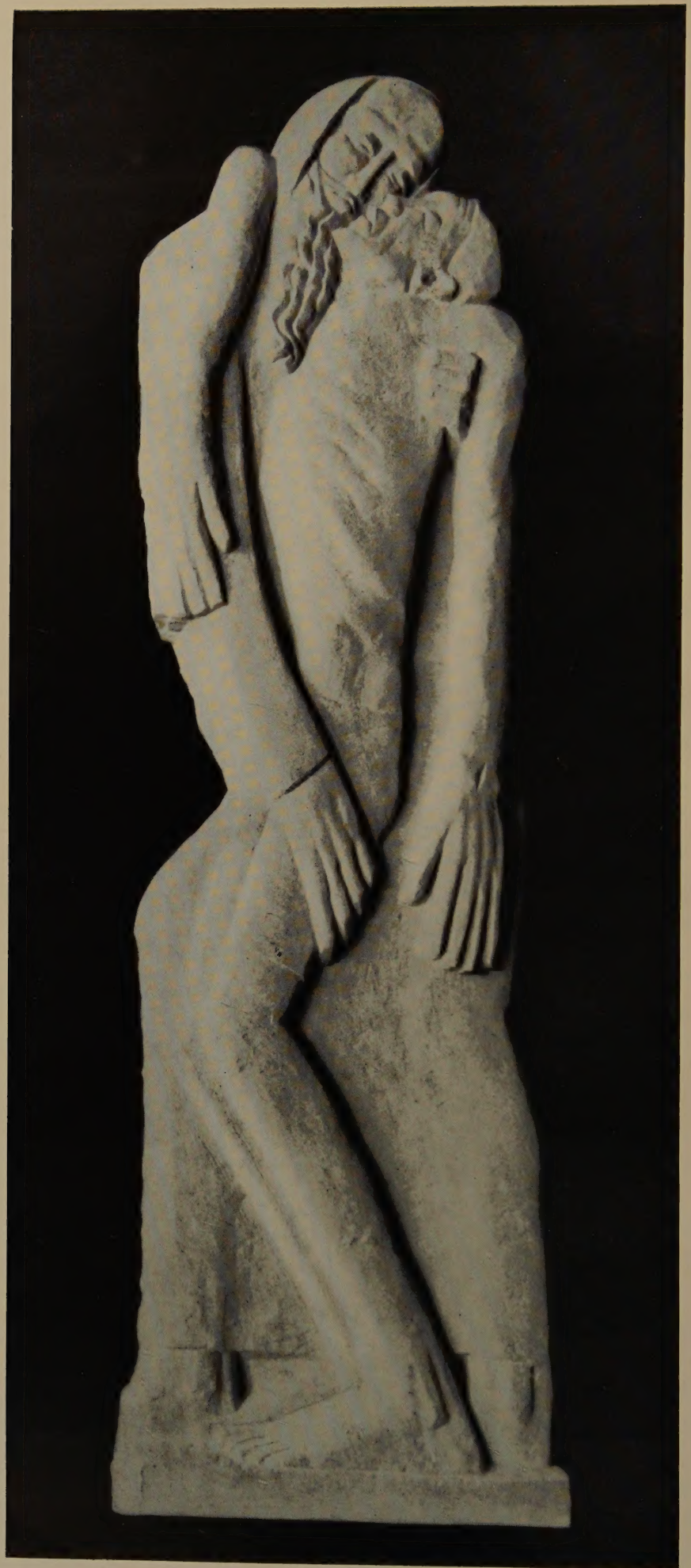
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PIETA, Bath stone. Dom Hubert van Zeller, O S B, sculptor

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LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME TWENTY-EIGHT

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NUMBER ONE

Editorial

THE CHRISTIAN CHURCH has been using the basilica, which is at best an adaptation. It is time for Christianity to create a church of its own — based on its usage and the best technology of the times. . . . New ideas, new forms, new people are always foreign to us until we develop the imagination and understanding to see them in their proper relationships, their true perspective. I am sure they are not without purpose — they are being executed by sincere men. Some good is almost sure to grow from them." History tells us that Abbot Suger, of Saint Denis, offered this reply to a monk who objected to some of the work being done in the abbey church. It is still a valid reply today to anyone who finds himself disturbed by a new building that cannot yet fit into the category of a *style*. And even on the basis of tradition it is possible to defend valid interpretations of present-day architecture. After all, it is obvious from changes in religious architecture throughout the ages that some of our present traditions were in themselves innovations at one time or another. These innovations were seldom mere expressions of the personal predilections of their designers, but were more probably accurate responses to changing needs, both spiritual and physical.

It may seem paradoxical, but cannot it be claimed that the supposed revolutionary (or would it be less shocking to say the supposed innovator?) is apt to respect tradition — but a living and dynamic tradition, not a rigid or static conception. Rather does strict adherence to the tenets of an art give the right to break beyond into new forms of expression

when the circle of rigidity becomes a prison. But there is no freedom without the ability first to conform to traditional patterns.

When all the pros and cons are weighed in the light of charity and clarity and reason, do we not find that what may be called disciplined elasticity is the true norm by which the Church, *qua* Church, directs the creative efforts of its artists? We are really given a wide latitude and liberty in elaborating our ideas in the field of religious art and architecture, within that discipline which no true artist will resist. But it must be a discipline akin to that of a sidewalk in a city street or a river between its banks, for without the one normal traffic becomes chaos and without the other the river becomes an inundation. What is surely neither wanted nor needed is that pseudo-discipline which becomes an intolerable censorship because so often wielded by ignorance and ingrained prejudice.

Of course, the evolution of our architecture today, within the context of this new technology and the usual financial limitations, makes it imperative that the Church entrust the designing and decoration of churches to the most capable, talented, and liturgically-minded practitioners. The complacent disciple of the *status quo* has too long been in the saddle. The lifeless repetition of shop-worn clichés may continue to win the plaudits of many, but such hackwork in reality misleads those who stand ready to consider a breath of fresh air. A constant diet of the lowest common denominator is hardly a sign of respect for the average person.

IT IS fortunate that this issue contains an illuminating text by Cardinal Lercaro, Archbishop of Bologna. In this talk, delivered at the seminar of artists and architects during the twentieth liturgical conference held at the University of Notre Dame last August, His Eminence remarked that ". . . no prejudice may remain today against a modern view of sacred architecture . . ." but he also warned that ". . . sincerity in design and building, though basic elements of a religious construction, are not enough to give the seal of sacredness. . . ." It is in this connection that we must heed the primacy of the liturgy. The proper and deep understanding of the liturgy should naturally and normally result in a flowering of all the arts. This flowering is not dependent on any *style*, whether it be a style of past ages or the clichés of the present. Rather does it depend on talent, even genius, and also on the liturgically-minded artist or architect. Today, more than ever, the Church needs the services of its greatest artists. When the books on architecture are taken away from a designer we soon realize whether his solutions proceed from intelligence or from the "cemeteries of past glories." Neither the authorities nor the artists and architects can evade their responsibility in these matters.

It is this abiding sense of responsibility that makes the planning of churches such a challenge to client, architect, and artist — a challenge which, in our day, can be such a rewarding task. But the reward comes only when the requirements of the client are within reason and when the artist is allowed to solve his problem within the discipline of his talent.

Building the House of God*

HIS EMINENCE, JAMES CARDINAL LERCARO†

THE INVITATION sent by the chairman of this study group to preside over the conferring of awards on the projects presented here †† is a high honor, and gives me the privilege of this charming meeting with you, and through you with today's sacred architecture in the United States.

You surely realize why a bishop is so deeply interested in the problems of all kinds of sacred art, and especially those of architecture. It is not only a question of good taste and beauty. But even if it were there would be sufficient reason for the interest of a bishop who, embodying the full priesthood of Christ, is placed in his Church by the Holy Spirit for the glory of God and the salvation of souls. Consequently he cannot help but "love the beauty of the house of God," since it is a means of giving praise less unworthy of divine majesty, and of making the house where the children of God meet to sing His praise more inviting.

Indeed, painting, sculpture, and all the figurative arts are essentially concerned with the worship of God, since they increase devotion and sometimes even touch the truths of doctrine and of faith. This is the reason for the watchful attention of the Church, which was compelled to defend sacred images in the struggle against the Iconoclasts, even to shedding of the blood of her martyrs.

The Church always venerates sacred images, but she also keeps watch lest their function as means to an end be frustrated, failing to convey the truths of doctrine to the faithful, or failing to make the right connection between invisible reality and its outward expression.

The pastor of souls faces the problem of architecture with keen interest today. He realizes how urgent and important it is to lead people more and more to participate in the sacred mysteries, to understand the rite and to have a share in the development of the liturgical action, insofar as the faithful are allowed to do so. And the providential rulings in many Pontifical documents, which stretch from the *Motu Proprio* by Pius X (November 12, 1903) to the

Instruction of the Sacred Congregation of Rites (September 3, 1958, Feast of Saint Pius X) have found a wonderful response in our Catholic people.

All this, which until some years ago might not have aroused any interest at all, is today a real need for the Catholic soul, a soul thinking according to the directives given by the Church through papal pronouncements or diocesan rulings.

But it is evident that the more functional the architectural structure of the Church, the easier, the more real and effective, will be the understanding and the participation of the congregation. Functional architecture, from the point of view of the liturgy, tries to make possible the actual meeting of the congregation with the priest, not only through interior spiritual assent but also by means of active physical attendance of the community in the development of the liturgical action. Modern technical resources make this easier, by providing a complete and satisfactory solution to several problems which in previous times presented difficulties that could not be overcome. Such problems are, for instance, situating the altar so that it may be seen by the whole congregation, placing the ambo suitably for its purpose, providing adequate illumination, and suitable acoustics. Even though all this is not sufficient, by itself, to create an interior liturgical spirit, all the same it offers a great opportunity to the artist who really understands his subject — the church — and is gifted with personal creative resources.

THE ARCHITECT, therefore, who plans to give a church to a community, in a city or in a country village, must feel that he becomes the interpreter of the religious soul of that particular community — a catholic soul, with its characteristic features formed by tradition, by social environment, by geographical setting, by peculiar local circumstances.

The architect who knows that the church is the house of God in the midst of the houses of men searches through serious studies — enlightened by love and, if necessary, based on sociological inquiry — to find the inner face of the location. He studies the general building plan of which the church is going to be one element, possibly a prime element.

It will be the chief concern of the architect to give to the church that character which will distinguish it from the usual dwellings, offices, shops, and any other kind of public building, and show it clearly as the holy house of God, without however being in jarring contrast to its surroundings. All men may then have respect for it: "*terribilis est locus iste; vere Domus Dei est.*" At the same time, however, men must feel it to be their home, the house of God in the midst of the houses of His children, "*quam dilecta tabernacula tua, Domine.*"

Looking at the church which he is to create, the architect must understand well the element of sacredness: "*domum Dei decet sanctitudo.*" This sacredness is primarily sincerity, expressed in the clear and thorough line of the design and in the adherence to it of all structural and decorative elements. Any tinseling, any over-structure, any deceitful or artificial effects achieved by means of extrinsic elements, betray a lack of sincerity. So also does the attempt to lay a veneer of modernity over old schemes, and even more so the pretence of conjuring up ancient styles using new techniques, as, for instance, attempting to build a romanesque or gothic structure with reinforced concrete.

But sincerity in design and building, though basic elements of a religious construction, are not enough to give the seal of sacredness; just as it is certainly

* Address delivered by Cardinal Lercaro at the Seminar of artists and architects during the twentieth Liturgical Conference held at the University of Notre Dame, August 23-26, 1959. (This seminar was study group #1, devoted to the Church structure and participation in the Mass.)

† Archbishop of Bologna.

†† The chairman of this study group was the Reverend Patrick O'Donnell, Glenmary Home Missions, Glenmary, Ohio. The three winning designs in the competition, sponsored by the Spaeth Foundation, are illustrated in this issue on pages 12-13-14.

necessary for a man to be honest and true, but this does not make him a saint.

Holiness comes to man by his intimate meeting with God in faith and grace; and this encounter with God is necessary also to translate into the church to be built the mark of sacredness. It is evident that the necessary communion with God is to be found first in the soul of the architect who, being a faithful friend of God by grace, intends to give Him a house, with the humble and awful love of a son working for his father; as we read of Abraham playing host to the Lord in his tent, in the oak wood of Mambré.

The artist who feels the high responsibility of his task and his own unworthiness, prays; and his prayer is humble and confident; it is like a struggle to bring down a ray from heaven, which may give light to the new construction and reveal the presence of God, as did the white cloud that descended upon the Temple of Solomon on its dedication.

It might be objected that in the past great architects were not always saints; and my answer is that in the golden age of sacred architecture, even if the architect did not wear the halo of a saint, there was such a climate of deep faith and spiritual awe in the souls of all people that, whatever might have been the personal qualities of the artist, the light and atmosphere of that world were reflected in his work.

But the architect who is a believer loves and prays and meditates on the sacred liturgy. And as soon as he gets his spark of inspiration, he finds, even in the most austere simplicity, the right combination of lines to render the greatest things in a language that is mystery and light at the same time.

I have seen in a modern church eschatological doctrine (waiting for the glorious return of Christ) translated into a few scant elements, austere, almost harsh. Only a simple word of initiation was needed to bring forth the sacredness of what, at first sight, seemed to be only structural disorientation.

Called to be sincere and sacred, the structure is ideally to offer itself to the service of the sacred liturgy, keeping in mind the active participation of the faithful, because the church is the house of God and also the house of His children.

The criterion for the distribution of the interior space is related, above all, to the needs of the sacred rites and to the authorized manner of participation of the congregation: the more the develop-

ment of the lines (chiefly in the general plan) matches the spirit of the liturgy and allows it to be lived in its beauty and perfection, the more will the church be an instrument of the glory of God and the salvation of souls.

Without going into too much detail, I want to say that I cannot conceive a modern church without a *pronaos* (narthex) marking the separation of sacred from worldly things and bringing the children into communion with God in His house. I rather favor the idea of a *quadriportico* (a forecourt) that makes possible a solemn, processional entrance; or at least, I would request the minimum possibility of a procession through the church.

Likewise, in order to be faithful to the spirit of the liturgy, I cannot accept the idea of a baptistry or a confessional near the altar rather than at the entrance of the church; neither could I imagine them too small — especially the baptistry; there must be room for the community to share in the happy event of a new child of God coming to increase the family.

Moreover, I cannot bear to look at an altar choked by bulky, decorative cornices, looking like a shelf attached to a monumental construction. I do not like an altar too far from the congregation, for it makes too difficult and too cold the contact between the priest and the faithful. For the same reason I do not like a communion rail which is not easily accessible to an orderly procession of the congregation towards the table of the Father.

YOU HAVE understood, by what I have just told you, that no prejudice may remain today against a modern view of sacred architecture. While in my opinion, the question whether a church should be built according to old tradition or according to a more modern style should not even be asked, we must admit that, unfortunately, in countries of ancient civilization and in mission areas it is accepted as a fixed rule that only traditional patterns, sometimes coinciding with a fossilized style, are considered the only genuine expression of a sacred catholic building. So, absurd examples of this insincerity, which we condemned earlier, have become more and more frequent and, in mission areas, the local art has been ostracised, whereas it might have made a rich contribution, just as Greek and Roman art made in the early days of paleo-Christian basilicas.

Thus they choked, without profit — indeed with great damage — the legitimate aspirations of people to express their faith in forms congenial to their own taste and tradition. And this contrary to the practice of all former ages; in the past, the history of sacred architecture, from Constantine to the early fourteenth century, is, we may say, the history of architecture itself, showing several styles in turn since all were allowed to express the sacredness of the house of God in their own way.

If a tradition is to be found in sacred architecture, this tradition really consists in the acceptance of every expression of artistic taste to be used for God's glory, providing holiness and liturgical functionalism be observed. We may apply even here what Saint Paul stated for all walks of life: "All is yours, but you belong to Christ and Christ belongs to God."

But you well understand that if the artist is permitted, and even encouraged, by the necessity of being sincere in his work, to express himself in the artistic style of his own time, no excuse of modernity can ever justify what is ugly or what pretends to be modern only because it is artificially new or eccentric.

The church, in a word, must be sacred, functional, and beautiful.

Dear architects:

I have wished to tell you all this only to show you how glad I am to see you and to preside at the awarding of the prizes for these fine plans.

I consider your work a real apostolate and, in so thinking, I am not far from the mind of the Church, as the Holy Father Pius XII declared in his encyclical letter "*Musicae Sacrae disciplina*," when he said that the work of singers, players, and musical composers was in itself an apostolate.

No different from music, architecture places your work as learned men and master builders, and the skills you were given by the Creator himself, at the service of God and of the sanctification of His children.

The award and recognition you receive today from the hierarchy is only a token of the greater award God keeps for you and of the praises He awards to his faithful servants who have used their talents: "ENTER INTO THE GLORY OF OUR LORD."

To all of you my best wishes and my blessing.

Deadlock in Sculpture

DOM HUBERT VAN ZELLER, O S B *

WHEN we think of a school of sculpture, whether religious or regional, we think at once of a particular style. This is inevitable — and up to a point right — because it is the stylistic features which stand out. But the style is only the effect; it is not the cause. If we are to judge a school of sculpture in its essential terms we must look not so much at its mannerisms as at its matter. The matter of any sculptural expression, whether in the case of a single exhibit or of an accepted tradition, must be something more important than a manipulative trick. The essential matter of sculpture lies in inspiration and direction. Style is a sign, and a very good one, but it is not the whole story.

The question turns, then, on the determined aim — on what Maritain calls 'destination.' It is the thought that shapes the style, not the style that shapes the thought. So it is that a school of sculpture emerges from an identity of belief rather than from a conformity to pattern. The pattern may or not represent the thought of those who work to a pattern; thoughts held in common cannot help expressing themselves according to a pattern. If you had a hundred sculptors conceiving the idea of carving figures designed to show off fashions, and if these sculptors set themselves to study the principles of dress and materials and advertisement, you would have a school of sculpture; a style would inevitably result. It might not be a very strong style, and it would certainly betray its commercial origin, but at least it would be true as far as it went.

But in the sculptural world as it is you could not find a hundred sculptors who are united on anything. Where there is no consistency of thought there can be no lasting consistency of style. A certain similarity can be achieved without an identity of mind among those whose tastes agree, but unless the workers are united on the dominant idea the common factors will be purely superficial. Schools of sculpture rest not upon common factors but on an outlook corporately held. Traditions in sculpture have come to an end not because

new traditions have come in to take their place but because those who worked in the old tradition either no longer agreed with or no longer felt strongly about the principles which moved them.

This is particularly to be seen in the case of religious sculpture. The quality of any one tradition is here determined by the religious spirit of the age in which it flourishes. A believing and practicing faith will produce a believing and practicing class of craftsmen, who will in turn produce work which both suggests faith and inspires a response to faith. It is obvious that sculptors who live their religion are more likely to produce truly religious sculpture than those who have been commissioned to illustrate religious themes which have no spiritual meaning for them. If a preacher is expected to have some sort of inside knowledge of what he preaches, a sculptor is expected to have something more than a surface knowledge of what he carves.

If even the purely secular sculptor's job is to interpret and explain, how much more is this the job of the explicitly religious sculptor? And how can a sculptor explain sacred things which he knows to be sacred only because the book tells him so? Significant in this connection is the small boy's account of how he went about his drawing: "I think and I think; then I draw a line around my think and the picture is finished." The process as applied to the work of religious sculpture becomes: "I pray and I pray; then I hack at what I pray." The result should be a work of religious sculpture. It is our contention here that while religious sculptors of today may perhaps do their share of thinking, they are lamentably short on prayer.

If Christian sculptors thought less

about how to be original and more about how to please God, they would find themselves working in a tradition. This does not mean that they would find themselves going back to this or that school of an older tradition of carving; it means that, by fitting in to an older tradition of thinking, they would fulfill their function as creative Christian artists. Christian artists do not have to model themselves upon the masters of an earlier Christian age; all they have to do is to model themselves according to the Christian ideal of every age. Only so can they hope to be progressive. Only so can they hope to reveal truth and beauty to others, and to rediscover a lost sense of vocation in themselves.

IT IS an unfortunate commentary upon both our Christian spirit and our Christian sculpture that we of the West, unlike the religious races of the East, are producing no living, indigenous, representative schools of carving. This is precisely the deadlock: so long as Western civilization is uncertain in its beliefs it must go on being ambiguous in its sculpture. Unless our souls submit to the discipline of truth and law, we must necessarily be eclectic and self-advertising in our work. We of our period are neither humble enough to belong to a school nor definite enough to produce one.

So it is that in the world of contemporary sculpture each man is for himself; and if he wants to copy someone else's work he is free to do so. Where sculptural conventions are lifted from other countries, creeds, centuries, and civilizations, you cannot expect to see the development of a consistent tradition. It would be difficult to define a sculpture which is characteristic of America or England today. America borrows from France, Germany, Italy, and Belgium. England borrows from the later Middle Ages and Eric Gill.

In order to carve coherently a sculptor must know what he wants, why he wants it, and where he wants his inspiration to take him. It is because few

* Dom Hubert van Zeller was born in Suez, Egypt. He is a monk at Downside Abbey, England. The author of more than fifteen books, among them *Approach to Penance* and *Approach to Prayer*. Jean Charlot's review of Dom Hubert's recent book, *Approach to Christian Sculpture*, appears in this issue.

English sculptors possess this knowledge that contemporary English sculpture is unconvincing. There are exceptions. Mr Henry Moore knows exactly what he is about, and his work in stone is accordingly true, consistent, unmistakable. The same may be said of the late Jacob Epstein in relation to his work in bronze — though not always in relation to his work in stone. But while both these artists have their imitators, neither can be said to have formed a school. Lesser men have produced something of the same finish, but because they have mistaken finish for form they have done no more than popularize. There is, as we have seen, all the difference between furthering a fashion and establishing a tradition. Traditions rest upon ideas, not upon finishes.

It might be expected that Catholic sculptors should know more exactly than others outside the Church what they want, why they want it, and where to direct their inspiration. But even here there exists a certain confusion. The nearest thing to a typical Catholic contemporary sculpture is to be found in factory-made reproductions of the Gothic. Which means that it is neither contemporary nor sculpture. The sculpture which comes off an assembly belt, which can be ordered from a catalogue, which offers itself for duplication in a variety of different materials, is not sculpture at all. It is not creative. It is simply figures — made to measure.

IN ADDITION to the deadlock caused by uncertainty of purpose and ignorance of the issues at stake, there is in the sphere of religious sculpture the further deadlock caused by the unhelpful attitude of those who commission the work. Patrons have the awful power of either stimulating or stifling trends of sculpture, and it seems to be a quality of our time that the higher clergy are on the whole suspicious of what is alive in contemporary carving. Discouragement from above makes for disgruntlement from below, and the result is an *anorexia* all round: priests do not bother to get the best work for their churches, sculptors feel it to be useless to offer their best work to the Church, lay people accept without either protest on the one hand or enthusiasm on the other what they can get. It is much pleasanter not to fight for things, and by letting the commercial firms take over — with their easier terms and uncontroversial interpretations — you are spared disagreeable discussions.

That there must be a censorship of design is not disputed for a moment; churches have to be safeguarded against the grotesque. What is in dispute is the wisdom of playing always for safety. More conducive to enterprise than the almost universal practice of submitting designs to a single authority would be some sort of system whereby a team of experts could debate and advise. In some dioceses such committees exist, and the results are found to justify the experiment.† But whatever the deciding authority, whether a board or a bishop, the cause of Catholic sculpture can be promoted only where there is an understanding both of the postulates of sculpture and of the Church's official requirements regarding ecclesiastical art. The weakness in existing arrangements relating to censorship results more from ignorance than from hostility. If clergy, craftsmen, and the faithful were to make themselves acquainted with a few primary principles of esthetics, and then were to refer these principles to various instructions from Rome which give a decent liberty to the artist, a greater sympathy would be shown towards enterprise in art, and sculpture would begin again to move. When the permission to introduce works of sculpture into a church hangs upon the taste of one man to whom sculpture may mean nothing beyond a plaster statue in a cardboard grotto, the chances of fostering a progressive ecclesiastical tradition are slim.

While the chief responsibility must lie with ecclesiastics and craftsmen, it should be insisted that lay people have

also their obligations in this matter. Catholics tend too much to shrug their shoulders and kneel in front of whatever happens to be there. They feel either that the question of church decoration is not their business, or that it cannot much matter anyway, or that the thing has gone too far in the wrong direction and that it is too late now to do anything about it. All this represents defeat. Defeat is worse than deadlock.

It is accordingly submitted here that the present impasse in Christian sculpture can be lifted only when three conditions are fulfilled. *First*, that Christian sculptors should be aware of their mission and should proceed with it on the impulse of prayer. *Second*, that ecclesiastics, recognizing the place of sculpture in the Church's liturgical scheme, should look for other qualities besides sentiment in their assessments, and should be prepared to learn something of the theory from those who claim to be working on Christian principles and in the Christian tradition. *Third*, that the faithful, together with their ecclesiastical superiors and with the sculptors themselves, should come to a truer understanding of the spiritual in art as apart from the pretty, the devotional, or the odd. Christian sculpture is spiritual or it is nothing.

† EDITOR'S NOTE: The author's use of the word "censorship" may have unfortunate connotations; may we suggest the word "discipline"? It may be that a board of advisors or a "team of experts" can operate profitably in England, but in the United States it is more than likely to be a case of the *blind leading the blind*. And, in such cases, does a "team of experts" ever agree?

Terribilis Est Locus Iste.

THE RIGHT REVEREND LEONARD. J. SULLIVAN

THE LINE that separates just pride from conceit must be finely drawn. An article of this kind places its author on one or the other side of this fine line. Perhaps the charity of those who read may be solicited by my declaring my conviction that if the church we have built — Saint Mary's in Sioux Falls, South Dakota — is an excellent one, as we think it to be, then such achievement lies within the reach of any determined pastor who must build. This

conviction rests on the twin truths that talent is available in many places and may be found by those who seek it, and that a priest untrained in the arts and architectural niceties, as most of us are, may find and use talent if he will.

Terribilis est locus iste. We say these words in the mass of the dedication of a church, The church of God is truly an awe-inspiring place, and to build a church a terrifying responsibility. All creation bespeaks its author; the majesty

of mountains, the vast sweep of the prairies, the momentary violence of a storm. All these should bring our thoughts to God, who is their author. These declare God with a variety and eloquence that man cannot repeat. Still, to build a church is to try to speak of God, and to fix those thoughts in lasting forms. God has the vocabulary to do justice to Himself as far as this is possible by the use of His creatures. But man is lacking in divine eloquence. He does his best, but the splendor of sunsets and the majesty of waves of the sea are not his. Certainly it requires all the talent and training of an architect, the interest and concern of the priest-client, to accomplish so great a task.

I DID NOT find it easy to decide what manner of church to build. I tried the patience of the designers in the architect's office. I sought out churches that had been brought to my attention. I feared to be apart from the usual, and certainly did not want to be so for the sake of being different. I wanted to satisfy my people and give them something truly good.

A church that will give pleasure to the worshipper is desirable, but it must be honest in its forms, figures, lines, colors. One can all too easily satisfy the desires of a congregation by building a church that has no distinction, a familiar, adequate copy, a building whose counterpart is to be found in all parts of the land. With even greater ease one can furnish it with the familiar. There are molds in the back-room racks of every church supplier waiting to receive another hod-ful of plaster. There are fonts, vigil light stands, stations of the cross that can be dispensed to the purchaser by return mail. But to turn to these is to surrender the opportunity to express ideas. The creative fun that can be so profitably associated with the building of a church is destroyed. It seemed to me that we ought to try to express for ourselves the ancient truths of the Church. Men, in other times, have succeeded in this, and we too would be able to succeed if we would forego imitation. My own very limited experience has now convinced me that there are uncounted numbers of men and women artists, varying in talent it is true, who would rejoice at the opportunity to express the eternal truths of the religion that we love and live by. I have seen in the Indian missions of my own state — South Dakota — the use of local talent, used perhaps too spar-

ingly, but a delightful expression of the love of man for God. In my own instance I was able to find a new man whose ability was widely known but not to me; others who had recognized talents but who had not as yet used them in the field of religious art; still others of local reputation, capable of excellent work. Finding them was a pleasure. Awaiting results was often pure torture, but finally very satisfying.

IN THE summer of 1956 I made a trip to Saint Louis. I was drawn there by the knowledge that some very fine churches had been built in that city. It was a most rewarding journey. I had made many trips. I had gone to Minneapolis and Saint Paul; I had made numerous journeys to seek out some church that had been recommended to me. Subsequently I visited Houston, Texas, and went to Los Angeles for a busy two days. I do not regret any of these searchings, though some of them were fruitful only in a negative way.

In Saint Louis I was particularly intrigued by the windows in so many of the churches of the city. The sweep of their colors, the imaginative, yet sensitive treatment of themes, these led me to the studios of Emil Frei of that city, whose windows they were. I do not know if he took my visit very seriously on the hot afternoon that I first visited his studios, but I left with the conviction that one major decision was resolved. And my architect's enthusiasm for my choice added conviction.

From this meeting with Mr Frei and the many that followed it, with the aid of Robert Harmon we planned and they executed the plans for the windows, the sanctuary wall, and paintings in the church. In the windows we sought to express the story of the creation and the fall, prophecy leading to the coming of Christ, His coming, the spread of the gospel through Christ and through the apostles, and its spread today through the Church under the guidance of the Holy Spirit. Two paintings were to grace the north wall of the church, expressing through the scenes of the Nativity and the Transfiguration the human and divine natures of Christ. Three windows were to separate these paintings and three to be on either side of them, and the paintings were to be framed with panels of black marble into which were to be patterned the vigil lights. The windows near these paintings were to be restrained in color, having delicately lettered texts that led

the worshipper to a consideration of the paintings. To illustrate: leading up to the Nativity the three windows express these three texts: "Truly thou art a hidden God, the God of Israel, the Saviour." "O thou that wouldst rend the heavens and come down." "And the World was made flesh and dwelt among us." Frustration, desire, fulfillment. (Pages 9-10-11)

The sanctuary wall is a play of light and shadow, symbolic of good and evil. Here in light and shadow is suggested the place of the altar and the cross in dispelling evil. The victory of man who turns to God and the tragedy of the man who turns from Him is presented in the upright and the fallen crosses of the two thieves. A wonderful mosaic of Our Lady and the Divine Child completes the background of the altar. The jewel-like quality of the enamel-on-copper of the tabernacle and tabor representing the miracle of the loaves and fishes, the last supper, and the manna, the sacrifice of Abraham, and that of Melchisedech, bring our thought to the eternal food that God has reserved here for us. These are the work of Rodney Wingfield, of the Emil Fire studios, whose glass work is well known, but this is, so far as I know, the first use of his fine porcelain work in a church. He was a chance and happy discovery of one of my Saint Louis trips.

Meanwhile the inquiring mind of my architect, Mr Harold Spitznagel, and his many journeys added their fruit. Returning from New York, he brought with him one of those striking images of the saints that Robert Rambusch paints on walnut panels. I had been seeking for stations, incidentally a most difficult task. This seemed to offer possibilities. We called Mr Rambusch and his enthusiasm and interest initiated this project. It seemed to me that the obvious titles of the stations might safely be presumed and replaced with texts that might suggest a meditation on the passion of Christ. Mr Rambusch liked this thought. We preferred to keep our legend within the security of the sacred scriptures so I began to search the pages of the Old Testament to find suitable texts. Mr Rambusch approved the selections and incorporated the results of this pleasurable study into each station, making them an integral part of the composition.

THERE are some advantages in living far from both coasts, for we are equidistant from both. Mr Spitznagel now

returned from the west. He had discovered an enamelist in San Diego, and returned with color photographs of his delineations of characters of the old vest. We had already decided that a few representations of the saints would benefit the narthex screen. Saints and the characters from the days of '76 are not necessarily the same. We learned that the artist, Jackson Woolley, had done no work for any church but he was interested. I gave him the names of saints I had in mind and suggested the scene from their lives that might be represented. Mr Woolley added valuable research, and these enamel panels, and the delightful holy water fonts, are the result of this discovery.

Each coast, West coast, and the Mississippi river. We turned now to a young man in the Spitznagel office for our next job. The exterior doors of the church were to be covered with enamel panels, and this necessitated some studies to use this medium to advantage. Further we have a reflecting pool at the base of the bell tower, a pool that reflects the statue of the mother of God. The floor of this pool was to be a mosaic of tiles. These two tasks were assigned to Robert Aldern, of Sioux Falls, and the manner in which he accomplished them, as well as the additional assignment of the decoration of the sounding board of the pulpit, is indicative of the reservoir of talent that must be within reach of many of us on a local level if we will but locate it and so afford these men the opportunity to use their talents.

Through the recommendation of Emil Frei, whose judgment I had come to value, we commissioned Charles Umlauf, of the University of Texas, to design and execute a crucifix for the main altar. This work, in bronze and with a blue-green patina, through its own excellence completed the sanctuary, and its color gave it an affinity with the mosaic of Our Lady — a truly pleasing harmony.

With the raising of this crucifix the last piece seemed to fall into place, and the work was now completed. From the first dreams in the summer of 1956 to the date of completion and consecration on September 15, 1959, was a long time. There were moments when it seemed that this lone task could consume the hours of each day, but the things of "daily instance" could not be set aside. The school, confessions, the rectory door, the business side of the venture, and the incessant telephone, each made its demands too. Still, a

priest could scarcely hope for a more pleasant task than that of these past three years. The blessing seemed to be placed on the completed labor by the warm approval of the Most Reverend Lambert A. Hoch, bishop of Sioux Falls, and by the solemn ceremony of its consecration.

In retrospect I think that if we were daring in any one particular in the building of our church it was in bringing so many artists to share in the task. We may have had the protection of the angels in this, because I do think we brought it off without hurt to that unity that is an essential to excellence. The employment of men who had true regard for one another, who seemed to approach such work from a common point, surely had much to do with the final success of the enterprise.

Much doubt as to the value of our work was dispelled by the visits of Robert Rambusch and Maurice Lavanoux to our city to see the almost completed

church. Their praise came like balm to soothe the injuries that months of effort had brought us either to feel or to imagine. It was a valued stamp of approval.

I hope that what seems good to us now will seem good also to those who will use it a decade or a century from now. A very great interest has already been shown toward our church, and by reason of that interest we have had many opportunities to explain to others the mysteries and teachings of our faith.

I should be disappointed in anyone who would copy what we have done. I should rather hope that each might experience the fun of discovery and that each might put something of themselves in the effort. For I am convinced that a great good can come in religious art and architecture and in the faith itself, whose servant they are, if many will seek to express the ancient truths of the faith with the best that the men and materials of our time can give.

The Editor's Diary XXX

NEW YORK, August 13, 1959. These have been peaceful days; because of the usual New York heat I made no attempt to be ambitious, and others evidently felt the same way, since visitors were few. Several letters, however, kept me on the international beam — one from a Polish Jesuit in Krakow who had been introduced to me via correspondence by Henry Lee Willet — stained glass artist in Philadelphia — who had been in Poland some time ago to organize an exhibition. Sometime in 1960 some interesting material from Poland should appear in the quarterly.

Then a bit of news in the *Sunday Examiner* of Hong Kong in early March had led me to write for information to a Franciscan Friar in Singapore, and yesterday came a letter from a Singapore architect advising me that photographs and plans of a monastery, and several new churches, are on the way. So it goes — now Poland and Singapore and, I hope, more to come in 1960.

Notre Dame, Indiana. August 23-26, 1959.

The twentieth North American liturgical week — what a distance traveled since the first week in Chicago! At that

time the words "liturgical" or "liturgy" were considered as indicative of the queer, or at least curious, and those interested were considered as "ecclesiastically subversive." Today we can breathe easily, and I think we can claim that these national liturgical conferences have come of age. As a matter of fact, they have grown to such an extent (this year the attendance was nearly 3,500 — 1,150 priests, 900 sisters, 300 seminarians, 30 brothers, 1,000 laity) that it may eventually be necessary to organize regional conferences and have a national one every five years or so. In places like Saint John's Abbey, Collegeville, Minnesota, or the University of Notre Dame, a large attendance does not present insurmountable difficulties (although even there the housing problem was a tough one), but what of a city, even a large one? Then you really have problems of housing — hotels can be expensive for three days, transportation, meals, etc., etc. Another difficulty is that the program has become so varied that attendance at only a few events is possible, with the exception of the general meetings where the "brass" hold forth.

This year the theme was "Participation in the Mass." Father Michael A Mathis's annual seminar for architects and artists was combined with the conference and kept many of us so busy that we missed numerous other meetings of definite interest, for example: *The Family prepares for Participation; Urban Parishes and the New Instruction; Suburban Parishes and the New Instruction; Mass and Spiritual Formation; Participation in Elementary Schools; Participation in the Mass and the High School; Participation in the Mass and the College; Seminarians; Seminary Professors; Music in the Sacred Liturgy; Participation in the Mass and Missions; Institute on Sacramental Theology*. And all this in three days! For the overall picture we can only wait for the complete volume of Proceedings, as in previous years.

The seminar for architects and artists will yield good material for LITURGICAL ARTS. Theodore Marier gave an excellent illustrated talk on "The position of the organ and choir in the Catholic church in the light of the Instruction on Sacred Music and Liturgy." This talk, I hope, will appear in our magazine, and I hope to induce Father Frederick R McManus, I C D, to give us an article on Canon Law as it relates to the work and practical problems faced by architects. It is something I have had in mind for a long time.

The high point of this twentieth liturgical week, for architects and artists, was the presence of His Eminence James Cardinal Lercaro, archbishop of Bologna, a staunch advocate of *vigor and life* in religious art and architecture. His two addresses — one delivered on the evening of the 24th, the other, particularly directed to architects, the next day gave hope and encouragement to all who believe in the dynamism of the liturgy and of tradition. And it was most opportune that we had a chance to judge a competition for a small church, sponsored by the Spaeth Foundation. The jury members were Joseph Denis Murphy, G. Hugh Tsuruoka, Maurice Lavanoux. A series of unfortunate circumstances and possibly bad timing made it impossible for another juror, Barry Byrne, to participate. Frank Montana, head of the department of architecture of the University of Notre Dame, acted as chairman. Later, His Eminence called at the school of architecture to review the awards. He looked them over very carefully — not the usual perfunctory visit. The text of the Cardinal's address to the architects and

the three winning designs appear in this issue. The following text was also read at the afternoon session, when His Eminence presented the medals to the winners:

"In evaluating a project of architecture the usual procedure is to base judgment on plan and design on the well-known formula that *form follows function* plus that intangible quality of design that flows from the talent of the designer. In the case of the plan and design of a church we must first take into consideration the primacy of the Sacraments and of the Liturgy. The designer's attention should first be directed to the primacy of the altar, the location of the baptistry, through which we all accede to the fullness of the holy sacrifice of the Mass. Then the easy access to the confessionals, since it is through the sacrament of penance that we renew our allegiance to God and guard against the weakness of our human nature. The dignified unfolding of the sacred ceremonies in the sanctuary and the now active participation of all the congregation make it imperative that the plan afford a reasonable closeness to the altar of sacrifice, in full view of every member of the community. Once these basic elements are considered, again based on the formula *form follows function*, we can think of design, for it is through the plan that design and style logically follow, and not vice versa. It is this sequence based on the primacy of the liturgy that presided over the deliberations of the jury.

These awards strive to focus attention on the possibilities for a living architecture and to direct some of the creative thinking of young architects towards the service of the Church."

The first prize, awarded to Luis Summers, University of Notre Dame, was based on the contestant's consideration of the proper and logical sequence of liturgical norms — the holy sacrifice of the mass, baptism, and penance. The second award was given to John A. Burdick of Cincinnati, whose work involved a consideration of all the basic liturgical requirements and resulted in a composition of great architectural merit. The third award was to Richard W. Trott, of Ohio State University, whose plans brought into play the general church design in its relation to the complete architectural set-up of a parish plant, while taking into consideration all the liturgical norms enumerated above.

All in all this week has yielded valuable data and gave me the opportunity

to meet many old friends; also the opportunity to discuss plans for new churches in Oklahoma and South Dakota with the pastors and their architects, and to strengthen my conviction that many pastors and architects are anxious to place the emphasis of church planning where it rightly belongs; on the primacy of the liturgy and its very sensible and obvious requirements. This attitude, by the way, usually leads all concerned in the operation to think sensibly when it comes to the interior appurtenances and decoration of a new church; that is, to communicate directly with individual artists rather than entrust the job to often amorphous firms.

Again we had the usual exhibits, which seem to be the financial backbone of these national events, and the majority were of the usual mediocre class. I was requested to give an evaluation of these exhibits, and here are the resulting suggestions which, I was told, would be considered by the conference's board of directors: "This evaluation of the exhibits of this year's liturgical Conference (1959) was done on the basis of the most charitable norms. Generally I would say that approximately twenty organizations or firms in the United States could come within the norms of excellence that should be operative in any exhibition sponsored by the conference. I therefore suggest the following:

1. The exhibition must be first-rate or else the board of directors must admit commercial firms of dubious artistic value. In that case the directors must admit that the operation is a mere money-making scheme, on a par with parish bingo parties.

2. The exhibition could be limited to the very best.

3. If everyone is willing to pay to be admitted, and if the directors of the conference deem it absolutely necessary to put the whole operation on a commercial and money-making basis — then I urge that:

- a) the best work be *isolated* from that of the purely commercial firms;

- b) the setting be designed and installation controlled by a competent person;

- c) the fee charged to the best firms be limited to perhaps \$50 and the "bad boys" required to pay perhaps \$300 to \$500, or even more;

- d) for the duration of the conference the exhibits of the *best* again be evaluated, prizes awarded, and excel-



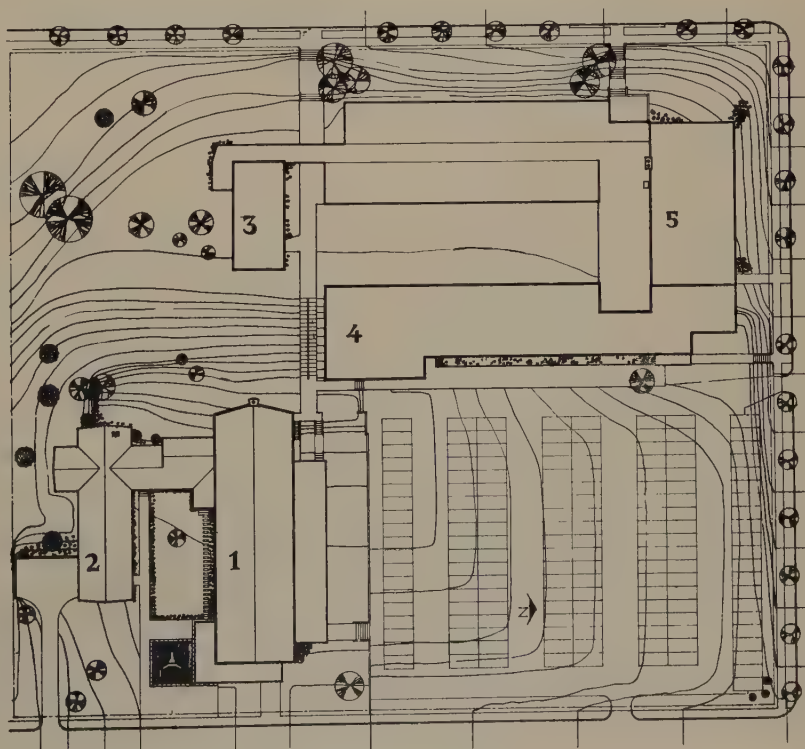
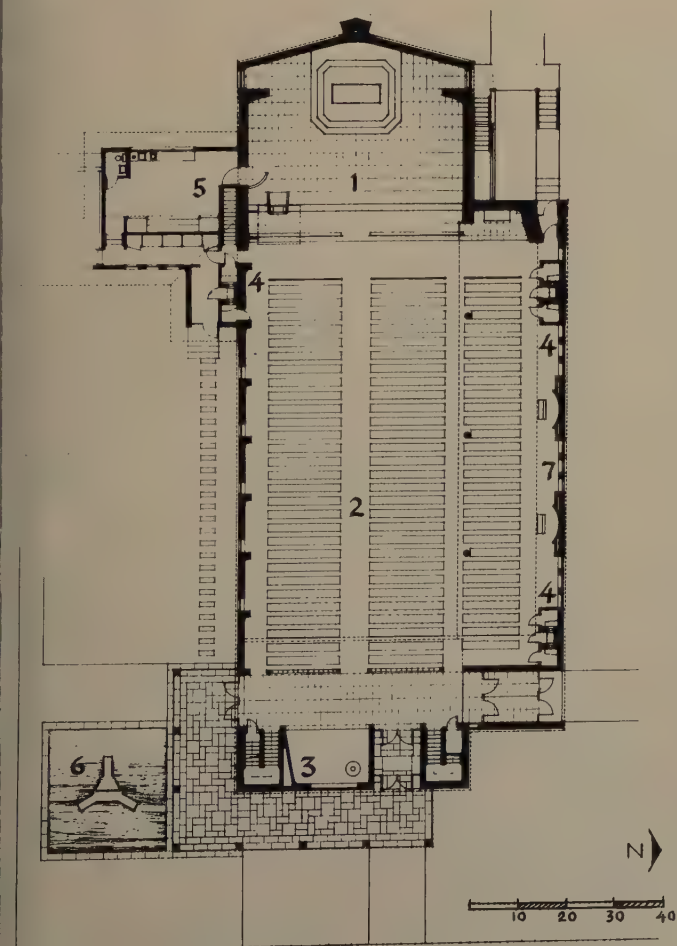
Photographs Warren Reynolds—INFINITY inc.

See article on page 5

THE CHURCH OF SAINT MARY Sioux Falls, South Dakota

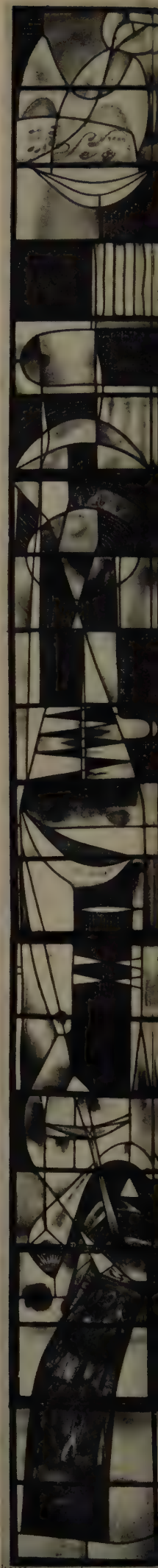
The Right Reverend Leonard James Sullivan, pastor
Harold Spitznagel and Associates, architects and engineers

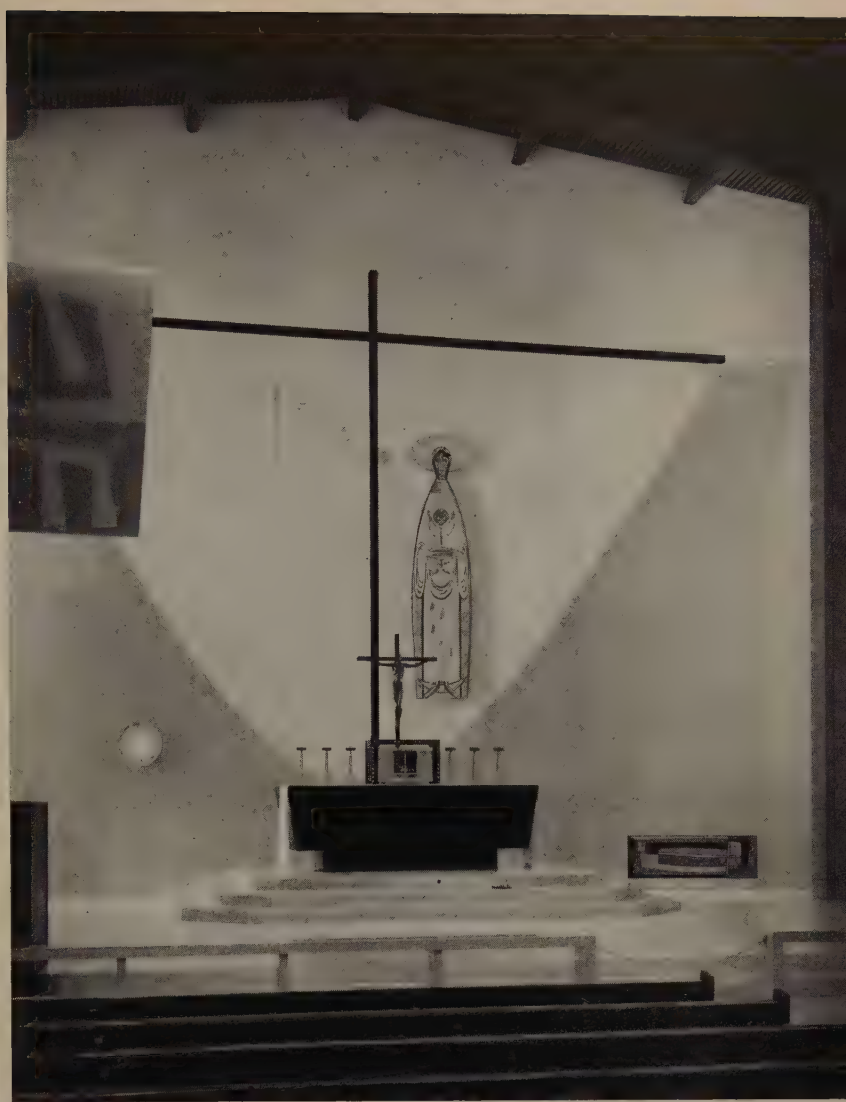
(Left) 1 Sanctuary 2 Nave 3 Baptistry 4 Confessionals 5 Sacristy
6 Tower and pool 7 Shrines (Below) Plot plan 1 Church 2 Rectory 3 Con-
vent 4 School 5 Gymnasium





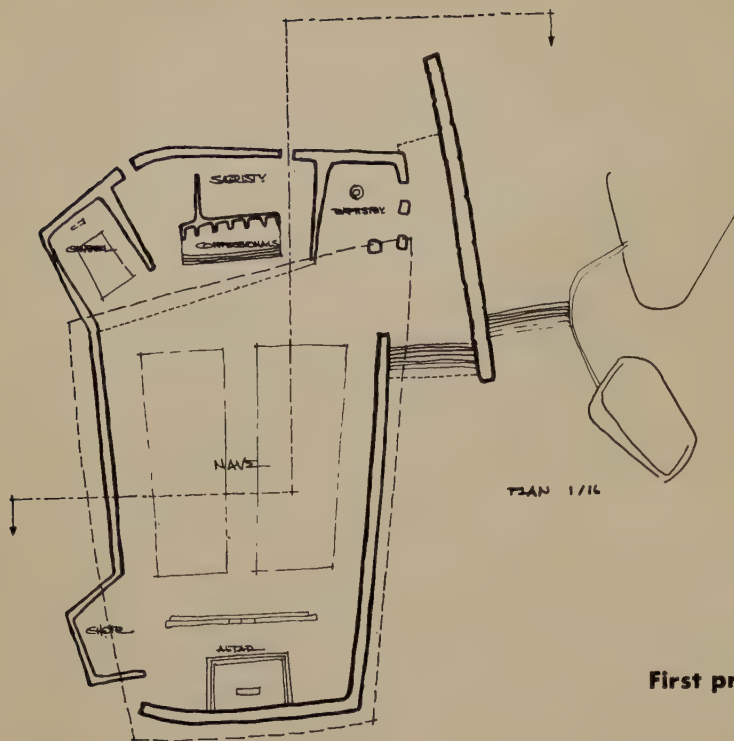
(Above) Interior, with all elements of design and decoration well integrated. Harmony always results when simplicity is allied to an intelligent approach to the color and place of each element needed in a Catholic church. (Below) Shrines — paintings by Robert Harmon, represent the Nativity and the Transfiguration. The delicately lettered windows declare the Joy of Jew and Gentile toward God and the works of His hands. (Right) One of the windows designed by Emil Frei and Robert Harmon, representing the creation of the world and the fall of man.



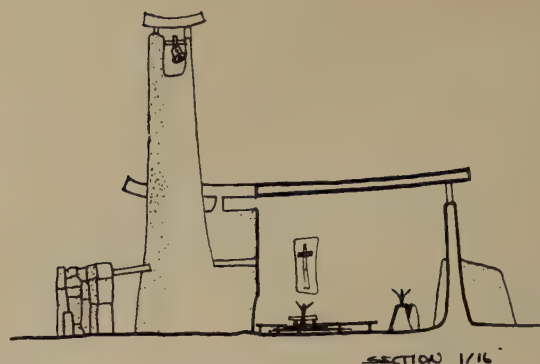


(Above) The effectiveness of the windows is well balanced by the Stations of the Cross, painted on wood by Robert Rambusch. The altar with its bronze Crucifix, by Charles Umpauf, and the bronze tabernacle, enriched by a porcelain on copper representation of the Last Supper, by Rodney Wingfield, stand out against the tile wall of the sanctuary. The stark simplicity of this sanctuary wall is relieved and enlivened by the large mosaic (by Robert Harmon) representing the Blessed Virgin and Child, the large crosses and the sanctuary lamp. (Below) Baptistry and view of sanctuary showing the pulpit and canopy, painted by Robert J. Aldern.



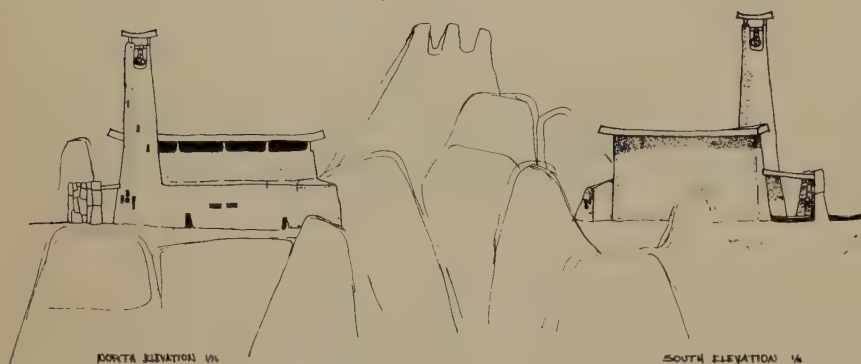


First prize



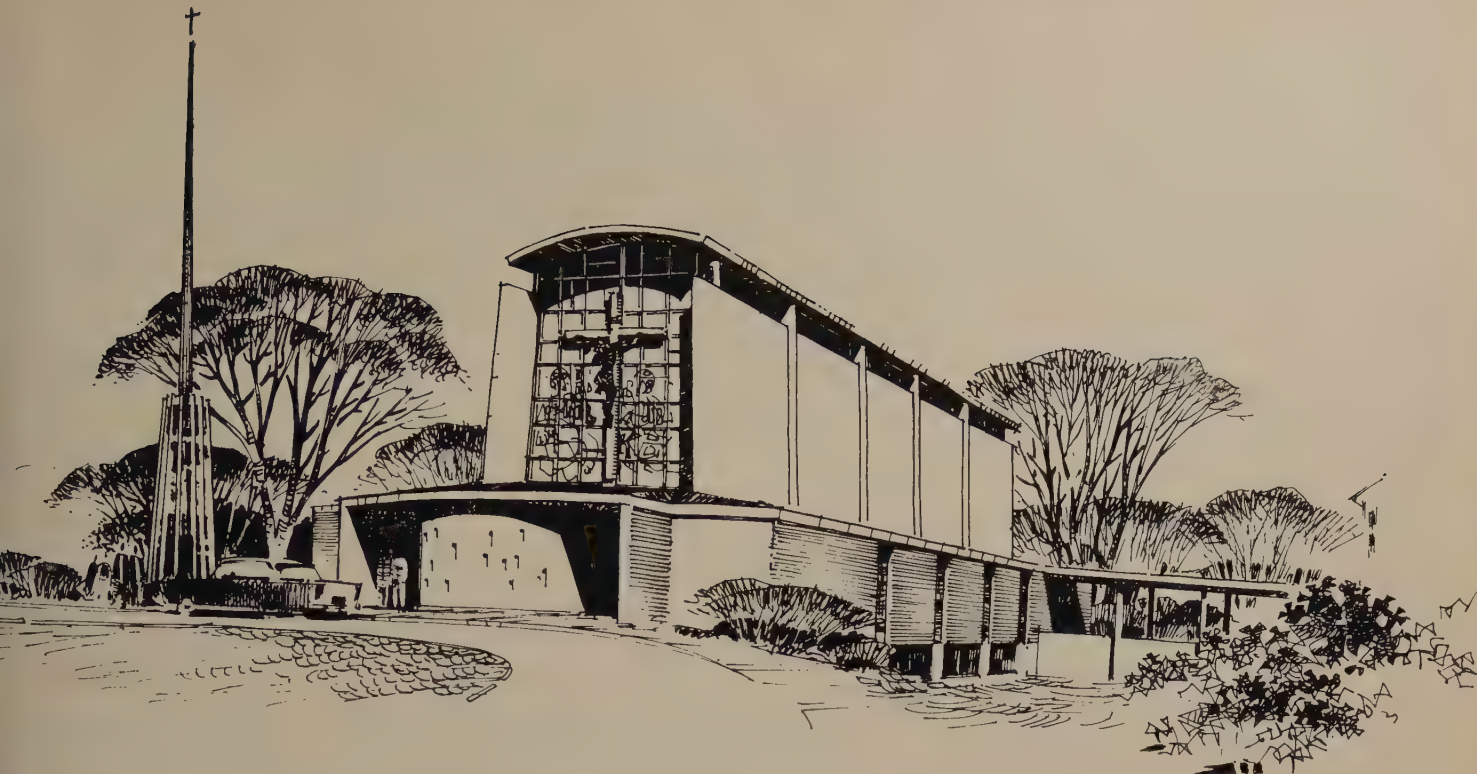
Competition for a small church, sponsored by the Spaeth foundation, held in connection with the twentieth liturgical conference, at the University of Notre Dame, August 23-26.

First prize: Luis Summer, University of Notre Dame. Second prize: John A. Burdick, of Cincinnati. Third prize: Richard W. Trott, of Ohio State University.



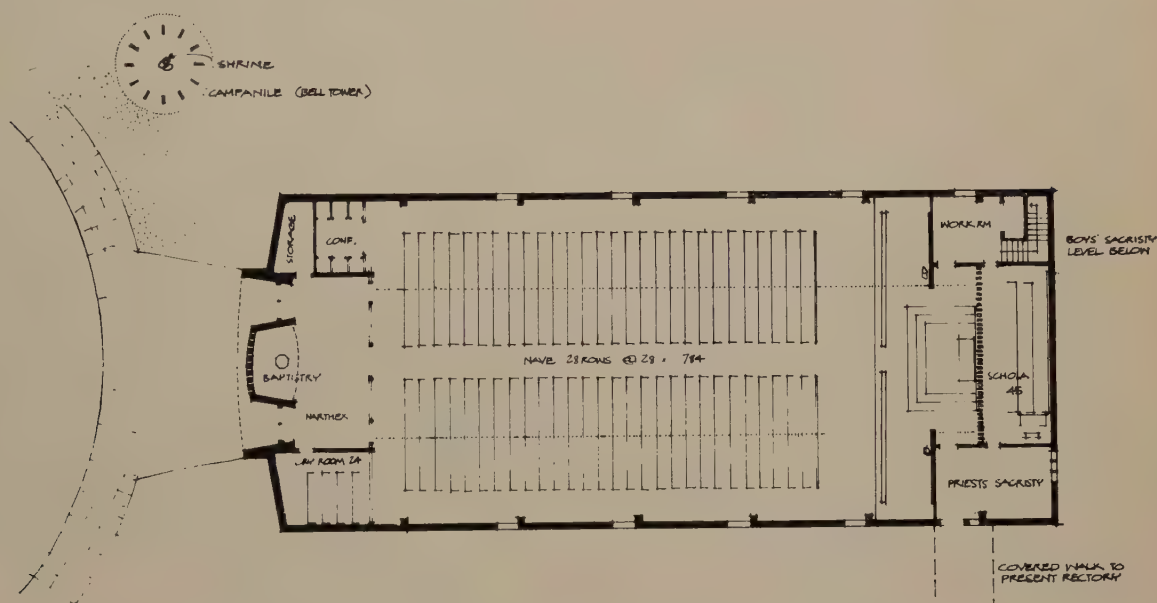
The deliberations of the jury were based on the contestants' regard for the proper and logical sequence of liturgical norms — the holy sacrifice of the mass, baptism, and penance. Such basic considerations may not solve all at once the problems of the pastor about to build a church but they do stress a point of view which, if followed, might obviate or lessen the errors so often repeated by those who seek to have their problems solved in neat little packages, like boxes on the shelves of an apothecary. *First things first* and the details will more easily fall into place.



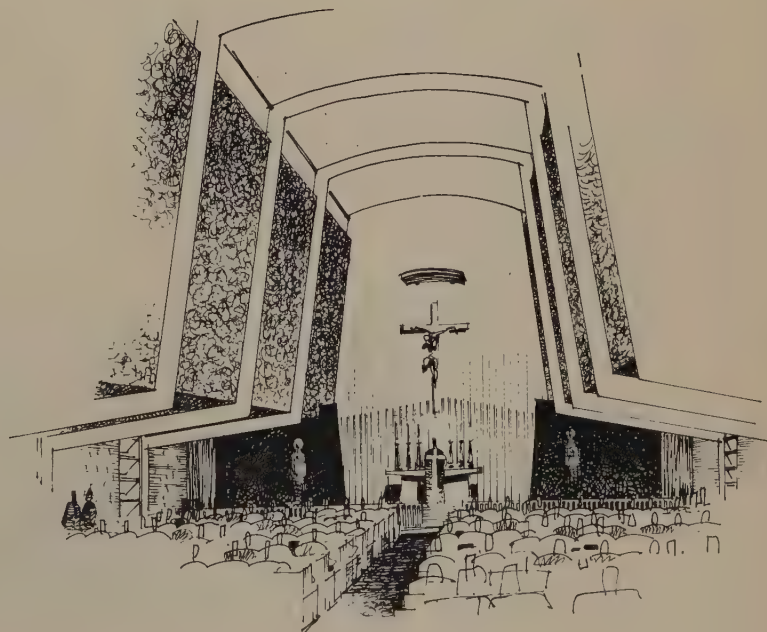


Second prize

John A. Burdick

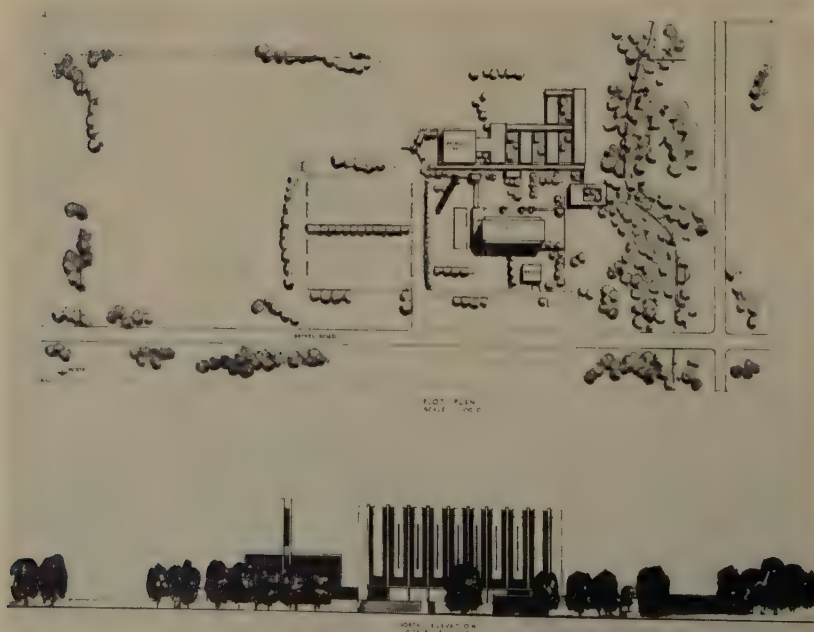
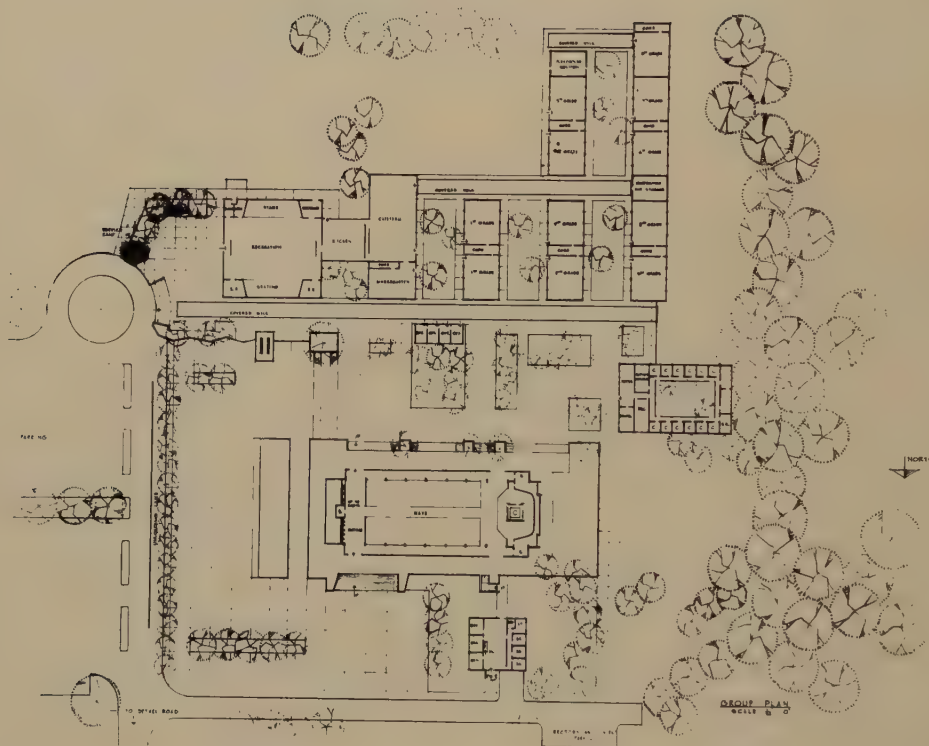
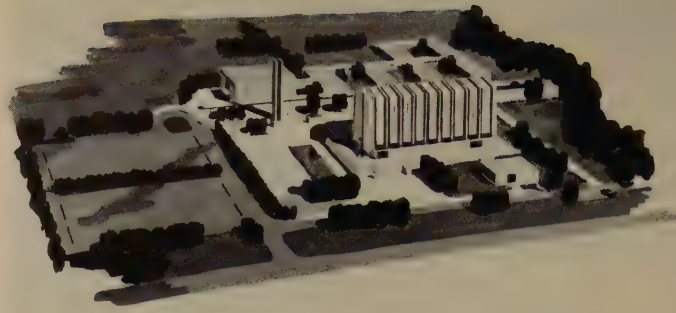


In evaluating a project of architecture the usual procedure is to base judgment on plan and design on the well-known formula that *form follows function*, plus that tangible quality of design that flows from the talent of the designer. In the case of the plan and design of a church we must first take into consideration the *primacy of the Sacraments and of the Liturgy.*"



Third Prize
Richard W. Trott

These plans brought into play the general church design in its relation to the complete architectural set-up of a parish plant, while taking into consideration all the required liturgical norms.



The members of the jury were: Joseph Denis Murphy, G. Hugh Tsu-ruoka, Maurice Lavanoux



Auditorium and classroom building for
THE UNIVERSITY OF SAINT THOMAS
 conducted by the Basilian Fathers, Houston, Texas
 The Reverend Vincent J. Guinan, C S B, President
 Philip Johnson Associates, architects



Of the master plan, shown below, the architect says:

"Saint Thomas is a formal design that consciously follows Jefferson's University of Virginia plan as a model. There will be an inner cloister walk connecting all the buildings. With all the buildings facing inward to the sheltered walk, the campus proper will form more of a 'green street' than a typical American campus." (The dotted lines on the plot plan indicate the auditorium and classroom building illustrated on this page)

Photographs Frank Lotz Miller





SAINT ANTHONY'S CHURCH, Walterboro, South Carolina

The Reverend Roy Francis Aiken, pastor
Thomas and Hutton and Associates, architects and engineers



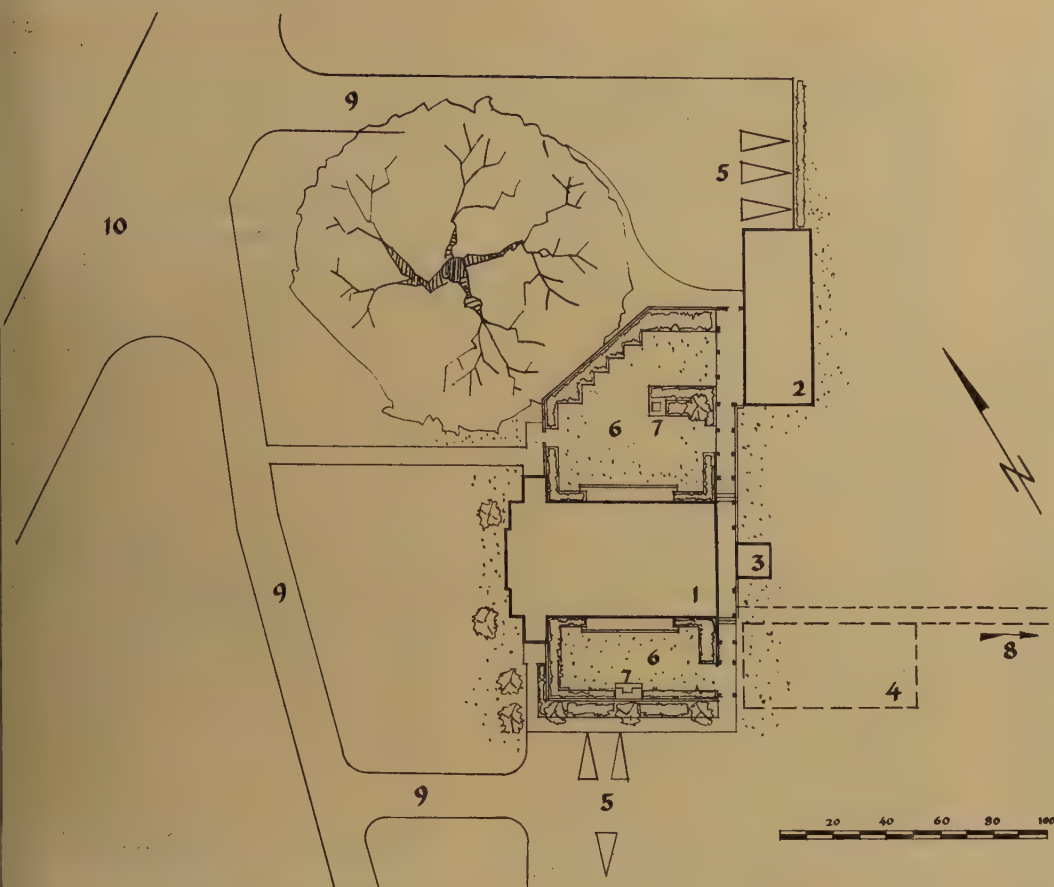
Photographs Sigurd Fischer



Plans on facing page

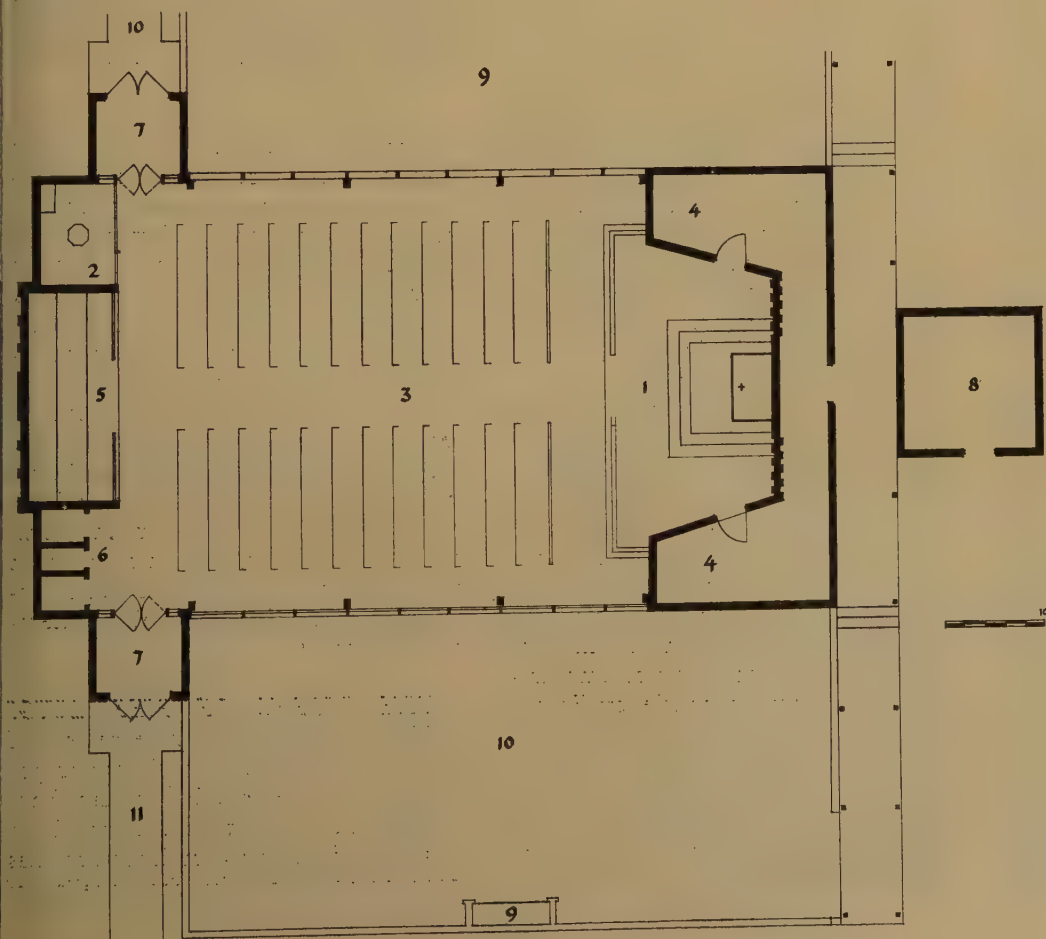


A simple design in which all details are given careful consideration. It is all too seldom that the area available allows for inner grass courts such as the architects have provided in this instance. The "openness" is here justified since the enclosed areas do not face any street and are, in a sense, an extension of the church proper.



Plot plan

- 1 Church
- 2 Rectory
- 3 Mechanical equipment
- 4 Future parish hall
- 5 Parking
- 6 Grass courts
- 7 Shrines
- 8 To future school and convent
- 9 Driveway
- 10 Highway



- 1 Sanctuary
- 2 Baptistry
- 3 Nave
- 4 Sacristies
- 5 Choir
- 6 Confessionals
- 7 Vestibules
- 8 Mechanical equipment
- 9 Shrine
- 10 Grass courts
- 11 Walks

lence officially recognized by a *refund* of the \$50 charge.

e) the selection and evaluation of exhibitors be entrusted to a committee, and I suggest, among other possibilities, Frank Montana and Joseph Denis Murphy.

Finally, I would urge that exhibits of the work of architects be excluded. Such "publicity" runs counter to the ethics of the American Institute of Architects.

Liquid note for the very warm days of these conferences. When in South Bend try the Volcano restaurant and ask for their planter's punch — an excellent concoction with just the right amount of reasonable potency!

New York, September 10, 1959. A visit with Jean Charlot, now on an extended leave from his teaching post at the University of Hawaii. In the summer of 1958 he executed a large fresco (a Calvary) for the chapel of Saint Leonard's Friary, Centerville, Ohio. (Brother Cajetan Baumann, O F M, architect); in the summer of 1959 Charlot executed three frescoes in the new chapel at Saint Benedict's Abbey, Atchison, Kansas (a Trinity panels and episodes of Benedictine life, in the monastic chapel; A Virgin of Guadalupe in the Marian chapel; and Saint Joseph's workshop in Saint Joseph's chapel). (Barry Byrne, architect.) When photographs are available they can appear in the magazine. Jean Charlot has other irons in the fire — for the Oratory of Saint Philip Neri, Rock Hill, South Carolina, and for Saint Francis Church, Morristown, Pennsylvania. This is an opportunity for any pastor who has been dreaming of a *true* fresco in his church.

September 16, 1959. The meetings of the First International Congress of Catholic Artists, held in Rome during the 1950 Holy Year, started a new trend in the activities of our Society — from a national level to an international one — the level of the Universal Church. Since that time we have gathered material concerning the evolution of religious art and architecture in many parts of the world, much of which has appeared in the magazine, with more to come — from Poland, Singapore, Italy, Germany, Switzerland, etc.

At the time of the 1950 Congress it was suggested to me by a number of participants (particularly from Austria and Peru) to become the ISA delegate of a group which eventually became known as "Sécrétariat International des

Artistes Catholiques" (S I A C) under the general banner of PAX ROMANA. The difficulty of adding further work to the already overloaded Society's one-man staff made me hesitate to accept even an "honorary" delegate's job. But our world-wide activities and my travel opportunities these past nine years have put me on the spot, and now I am officially the USA delegate of S I A C. Other delegates represent Germany, Austria, Belgium, France, Spain, Italy, the Netherlands, Portugal, Switzerland, Peru. A decided advantage of all this, for me at least, is that we now have a wider circle of friends who can help to gather interesting material for the magazine.

And today the secretary of S I A C, Mrs Helene Koller-Buchwieser, of Vienna (she is an architect) called at the office, and the contact is now official. What this will mean in the future is anyone's guess at the moment, but if any of our readers are interested I can send their names to the secretary's Vienna office so that they may receive the occasional mimeographed reports, in French. In time it may be possible for some agency, affiliated with the LITURGICAL ARTS SOCIETY, to translate these S I A C reports into English for the benefit of all our members and friends.

September 20, 1959. A few days ago a priest friend of ours and a long-time subscriber to our quarterly called at the office. Among his comments was one that has come up periodically ever since we began operations in 1931: that our magazine is perhaps a bit too high-toned and over the heads of many: would it not be possible to aim for a more popular (!) market and thereby increase the number of subscribers, and so on and on, *ad infinitum*.

A decade or two ago such comments would raise my blood pressure, but now that I have reached a degree of philosophic detachment the comment merely puzzles me. One reason is that more and more do I feel that the intelligence and capacity for acceptance of high standards by the *masses* (to use a snooty term) has been greatly underestimated. In rebuttal a welcome bit of ammunition comes from an article by Father Harold C Gardiner, in the September 19 issue of *America*. Father Gardiner's article, titled "‘Avant-Garde’ Catholic Critics?" takes issue with those who criticized him for having criticized the film *Say One for Me*.

Echoing a quotation from the Reverend Martin Luther King, Jr's remarks concerning his sponsorship of the dignity of man — "If it falls to your lot to be a street-sweeper, sweep streets as Raphael painted pictures, sweep streets as Michaelangelo carved marble . . ." — Father Gardiner then states (he refers to Dr King's remarks) "Nothing new, but what a superb truth so easily forgotten. The *avant-garde* critics who are accused of disdaining the humble masses are really, and especially if they are animated by a Catholic theology (more than a philosophy) of work, only asking Hollywood and the other mass media to sweep well — to sweep out the mediocre, the dishonest, so as to make room for the better. And I truly believe that the "snooty" Catholic critic who continues to say this in loud tones will not have to wait long before he hears an alleluia chorus of the masses (whom he is said to disdain) chanting "Amen." Ditto!

Recent Publications

THE WORKS OF PIER LUIGI NERVI. Preface by Ernesto N. Rogers. New York: Frederick A. Praeger, Inc. 1957. \$10.00. *SOLAR CONTROL AND SHADING DEVICES.* By Olgay and Olgay. Princeton, New Jersey. Princeton University Press, 1957. \$12.50.

A comparative review of these books enables the study of two facets of architecture diverse in their subject matter and related only in the forthright approach each makes towards a basic architectural problem. The first book presents the subjective solutions of an unquestioned genius to varying structural demands; the second is the product of intense research by two brothers concerned with criteria as intrinsically basic as the behavior of the sun in relation to a fixed location. Since neither book addresses the reader in terms broader than its subject matter, both gain perspective when reviewed in relation to some of the over-all problems of architecture.

THE WORKS OF PIER LUIGI NERVI is a comprehensive review of what must certainly be all the major works of this remarkable Italian from 1926 to the present day. Throughout this period, Nervi's architecture has been characterized by that quality of

clarity and beauty in structural expression found when a complex situation is rendered simply. Working almost exclusively in a concrete idiom that is best described as rib and membrane units which are precast and assembled on the site, his work has found its most frequent application in large scale structures, stadia, airport hangars, and exhibition halls, where long spans and economy are common requirements. In recent years his mastery of the rib and membrane expression has produced works that in their sculptured vaulting — often made even lighter by daylight filtered through — rival the exalted feeling of a Gothic space, an emotion that the unenlightened would purchase by the price of rote imitation. Unlike his South American and American cousins in structural innovation, Nervi has never employed the techniques of thin shell concrete construction that are characterized by an even greater plasticity of form. A possible explanation for this might lie in the inherent economy of erection for his precast units as opposed to the costly formwork required by thin shell concrete.

SOLAR CONTROL AND SHADING DEVICES by the Olgay brothers* is a carefully researched work providing design criteria and clearly stated procedures for solutions to problems of solar orientation and insulation. Nothing has been omitted, from the shading value of trees and shrubbery to the economic analysis of sunshade use; it is a thorough presentation. The latter half of the book is given over to a review of eight examples of solar control in contemporary architecture. Well illustrated by photographs and dimensioned drawings, this panorama points up the limitless possibilities for architectural expression in solar control. One of the most ingenious solutions shown is that proposed for the University of Tucuman in northern Argentina. Columns capped by scoop-like parasols that extend to touch one another rise up from a plaza and give protection from rain and summer sunlight while at the same time allowing breezes and winter sun to penetrate the space beneath.

* Aladar and Victor Olgay, Hungarians by birth, are not only astute research workers but fine architects as well. Former teachers at Notre Dame, they have done research work at M.I.T. and have received Guggenheim Fellowships to continue their work at Princeton, where they now are associate professors in the School of Architecture.

Solar control and the clarity of structural expression that is achieved by Nervi are elements of a rational architecture. They find no place in unthinking works of period imitation, nor can their forms be copied blithely for a contemporary façade appearance. There is, however, much that can be said to question their undisciplined expression even when it is meaningful. The builders of Chartres took infinite pains to achieve a clarity of structural expression, but showed not the slightest concern for solar orientation. A more recent example, the Ministry of Education building in Rio de Janeiro, displays an incidental concern for structural expression and an overwhelming emphasis on a brilliantly conceived façade for solar control. Both are unquestioned masterpieces of architecture, and the builders of both were aware of the esthetic value of structural expression as well as the behavior of the sun. Their differences are not those of ignorance but those of emphasis — an emphasis brought about from variants as diverse as the specific functions of the building, the technology of the age, even the architect himself.

An example in our present technology is the glass and steel curtain-wall building that often makes little direct expression of its structural steel grid, and in its use of tinted, heat-absorbing glass and air conditioning may choose to all but ignore its solar orientation. Here the loss of solar and structural expression, in the hands of a competent architect, might be replaced by an altogether different esthetic in which form is not directly related to function, but derives its interpretation from the economics and technology of the day. The approach can be valid when it is based on a comparative evaluation of the forces at play — never when ignorant of them.

Of the contemporary architects, perhaps Le Corbusier has best synthesized the solar and structural expressions. One of the early advocates of the positive approach in these elements, his work at Marseille in the Unité d'Habitation presents a powerful concept of the structural façade that in its recesses and grilles pays homage to the path of the sun. Neither a precise structural form nor a straightforward sunshade, its impact is that of sculpture that has been derived from a structural and solar logic. Interestingly enough, not long after its completion Le Corbusier designed the masterful chapel at Ronchamp — where neither the structural concept is rendered nor the solar orientation expressed.

The positive approach in architecture can not be limited solely to structural and solar considerations. Similar books, as fine as these, need to be written that will dwell on the positive approach in lighting, sound, color, and texture, even economics. This type of thinking, involving all the elements in our environment, must be considered in a total architecture, and significant works will come only through the knowledge of how these forces can be expressed — and when they can be ignored.

DAVID JEREMIAH HURLEY
Architect, New York

CONCRETE: THE VISION OF NEW ARCHITECTURE. A study of Auguste Perret and his precursors. By Peter Collins. New York. Horizon Press. \$12.50.

This is one of those rarely produced books which combines a fullness of factual matter, indicating comprehensive research, with a clear and highly readable manner of writing. Reading it is not a task but a matter of enjoyment, as well as of intellectual and esthetic profit. It is characterized by a breadth of understanding which includes perception of Perret's efforts to form an architectural style out of reinforced concrete structural elements, as well as the conflicting idea of architecture as an organism in which forms sympathetic to the basic structure are among the elements in its design but still remain a part, rather than a total, of an architecture. It is this last idea which motivated the best of Frank Lloyd Wright's work, and it is basic to his overwhelming and, to my mind, more important contribution toward the evolution of an architecture of our age.

This is not meant to minimize the contribution of Auguste Perret to this architectural end, but I have always found his architectural work savored of contrivance, or arrangement, as if it were designed by a talent submerged by the literalness of a theoretician. In his case, as in that of the similarly motivated Mies Van der Rohe, the architectural result tends toward an arid classicism, although there is nothing of contrivance in the work of Van der Rohe which, within the highly arbitrary limits of his dictum "less is more," attains an esthetic completeness through the refinement of his taste and sense of proportion as related to the totality of his architectural conception. To my mind, such an esthetic completeness, indicative as it is of an artist in action,

can scarcely be claimed for the later work of Auguste Perret.

To quote Mr Collins, the author of this valuable and perceptive book: "It is generally assumed that Auguste Perret's achievement culminated around about that significant year 1927, after which date his work is of little further interest, since, instead of making further progress, he degenerated slowly under traditional influences until, at the end of his life, he was producing more than pseudo-classical *pastiches*" (page 148). While Mr Collins' judgment is scarcely in accord with this "generally assumed" opinion, that opinion is relatively close to the facts as demonstrated in Perret's later works.

Some of this is set forth by the author and is further evidenced by the numerous reproductions of photographs which round out this presentation of Perret's part in the evolution of the architecture of our period. Granting Perret's esthetic limitations, he was unquestionably an architect in all of his work, which can scarcely be said of his one-time pupil Le Corbusier, who, by his own statement, fancied himself as a revolutionist rather than a builder.

BARRY BYRNE
Evanston, Illinois

THE SACRED BRIDGE. By Eric Werner. New York: Columbia University Press, 1959. \$15.00.

As the main title indicates the spirit of the book, so the subtitle, "The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium," suggests its scope. A work of true magnitude, it leaves no pertinent problems untouched. Its author, Professor of Liturgical Music at Hebrew Union College, must have spent a lifetime preparing it, for his competence is visible on every page. Even a glance at his footnotes shows his mastery; they are as much a delight to read as is his text. At home in the world of Jewish prayers, Dr Werner is no less familiar with the liturgy of Latin and Eastern Churches. With the same ease with which he draws on contemporary literature, he avails himself of patristic and rabbinical writings. There is no gainsaying his claim that *The Sacred Bridge* is "the first comprehensive treatment of the subject" (p. xv).

In spite of his vast learning, or because of it, Dr Werner always remains the modest scholar. He does not hesitate to offer a solution to a puzzling problem, yet he never pretends his hypothesis

to be the final word. When he has to criticize Anton Baumstark and Joseph A. Jungmann, S.J., for their insufficient knowledge of — indeed, inattention to — the Hebrew background of Christian liturgies, he does so with tact.

The debt of Catholic worship to the Israel of old is so deep that Saint John Chrysostom spoke of the Church's use of the psalter in words like these: "If the faithful keep vigil in the Church, David is first, middle, and last. If at dawn anyone wishes to sing hymns, David is first, middle, and last. At funeral processions and burials . . . , in the holy monasteries . . . , in the convent of virgins . . . David is first, middle, and last." On the other hand, a fierce struggle for the loyalty of an unstable flock, attracted by the rites of the Synagogue, made the same Church father say: "[To the Jews] all [musical] instruments were permitted . . . by God, only because of their imbecility, so as to spur their lethargic temper to more love . . . and their mind to more activity."

Instrumental music, not as a sign of man's eminence and creativity but as a concession to human carnality, is a view difficult for us to grasp, but it becomes somewhat understandable when one knows that the Fathers distrusted and despised flute, harp, and cymbal because of the dubious role they played in pagan mystery cults. Still, Chrysostom's outbursts against Jewish "clumsiness of mind" remain disappointing, to say the least. Dr Werner calls them biased — the attitude of Orthodox Judaism toward the cultic use of instruments was quite similar to that of Christian antiquity — yet he adds that Chrysostom "must have had compelling reasons for [his] warnings" against imitating Jewish practices (p. 189). This is a model of moderation and objectivity.

Throughout the book Dr Werner shows profound respect for the Church. Of course, he does not speak the way a Catholic would. No Catholic would hold that there was ever a period "when Christianity was no more than one Jewish sect among others" (p. 52) or that "after the reconciliation between the Church and the Roman Empire, the Church regressed to the establishment of a replica of the old Temple hierarchy" (p. 310). No Catholic would, without qualification, call Saint James "the brother of Christ" (p. 64), say that "the *Credo* is the centre of the mass" (p. 184), speak of the Fathers as "the

authors of the Christian Church" (p. 331), or characterize the council of Nicaea simply as "the victory of the Gentile-Hellenistic Church over the Judaeo-Christian sects" (*ibid*). These, and other statements like them, are not the product of the Jewish tradition; most of them are but sorry left-overs of attempts to force Church history into the preconceived scheme of liberal Christian theologians.

Yet these flaws can in no way obscure the warm esteem Dr Werner repeatedly expresses for the role of the Church. I shall give but one instance. In a perfect reading of her mind, he says that by concluding all psalms with "Glory be to the Father and the Son and the Holy Spirit . . ." the Church proclaims herself as "the *de jure* heir of both Temple and Synagogue of Israel." Then he continues: "Yet the Roman Church did not rest here, but, faithful to its principle of true catholicity, has been an inspiring agency to all nations that have embraced its doctrine. Thus were created, under the aegis of the Church, and to its glory, many new forms in all the arts, begotten by the respective genii of the many countries and languages of its flock" (p. 161).

If I have used up most of my allotted space by writing on the author rather than on his book, it is because I have been as much impressed by his attitude as by his findings. And the findings are many; numerous, too, the surprises that await not only the untaught but also the learned reader. To give but a few examples: The folding of hands, signifying the worshipper's submission to God's will, is an old Jewish gesture (p. 5). Some of the prayers for the dead are Jewish in origin (p. 47), and the *dies irae* has Hebrew as well as Byzantine antecedents (pp. 252-255). Few, I am sure, realize that the Ember Days in September reflect the spirit of *Rosh ha-Shana*, while the liturgy of *Yom Kippur* has left traces in the liturgy of the Easter Vigil (pp. 98, 100). There is no custom more Roman than the offering of Lenten masses at station churches, yet the term *statio* for the Wednesday and Friday fast seems a direct translation of the Hebrew *ma'amad*, in talmudic literature a fast or supplication day (p. 122). The *koinonia*, the union Christians have in Christ, makes them pronounce the Thrice Holy *una voce*, which again has its parallel in the talmudic ideal of singing the *Shema* "with one mouth, one voice" (p. 321).

These random examples are taken from the historical-liturgical part of the book. There is another of musical comparisons and studies. Moreover, Dr Werner not only discusses the influence of Hebrew prayer and melody on Christian worship, he also gives evidence for the Church having affected the liturgy of the Synagogue. He speaks of a "constant borrowing and lending," of various "confluences . . . at work in the development of the liturgies and their adjunct arts" (p. xviii; italics by Dr Werner). To the Jewish element in the worship of Christians he applies the saying of Pius XI: "Spiritually, we are Semites." No saying describes the Christian influence on Jewish worship. But if one sees in it even the faintest foreshadowing of that unity which is the common, though differently understood, hope of Church and Synagogue, one may well think of the words of Zechariah, words that are the culminating prayer of all Jewish services: "And the Lord shall be King of all the earth; on that day shall the Lord be One, and His Name shall be One."

THE REV. JOHN M. OESTERREICHER
The Institute of Judaeo-Christian Studies
Seton Hall University

ACTES DU TROISIÈME CONGRÈS
INTERNATIONAL DE MUSIQUE
SACRÉE. Paris. Édition du Congrès, 23 rue
Bachelet, 1959.

This monumental account of the third International Congress of Sacred Music, held in Paris July 1-8, 1957 is written in a style that is both scholarly and interesting. Complete with statistics of numbers and names of honored guests, performers and lecturers, it gives programs, descriptions, and pictures of every major event. For those who found it impossible to attend at all, or could not attend the multiple simultaneous performances, here is a satisfactory account giving invaluable information to organists, choir directors, and singers.

The book is divided into six sections: (1) Attendance lists of those who honored the congress by their presence or support; the 1318 musical delegates broken down into categories of 935 men and 383 women. (2) Twenty pages of excellent photography. (3) More than 500 pages devoted to summaries of the lectures and discussions. (4) The wishes and resolutions sent to the Holy Father in filial homage and respect. (5) Comments of the press and musical reviews. (6) A tabulated index and table of contents.

The chronicle tells of the opening talk by His Excellency Émile Blanchet, Bishop of Lero and rector of l'Institut Catholique de Paris. He stated the principles which inspired the Committee to organize the congress: "To study and commentate by example, the encyclical *Musicae Sacrae Disciplina*." The vice presidents of the Congress were Monsignor Maillet, known to Americans as the director of the Little Singers of Paris, and Monsieur Le Guennant, director of *L'Institut de Paris*." In concluding, Bishop Blancket called the Congress "the congress of the Encyclical—the congress of the call to the quality of Sacred Music."

This third congress on sacred music produced an ensemble of important analyses of this pontifical document. The preceding congresses in Rome in 1950 and in Vienna in 1954 had already demonstrated the vitality of the music of the Church. The congress in Paris manifested the fruit of a great musical renaissance and synthesized the work of our creative period of sacred music, where France holds an incontestable place of honor.

It is interesting to note the place of prominence given to the famous Ward Method under the competent direction of Mademoiselle Hertz, French representative of Mrs Justine Ward. As the method is universally used in the French schools it was not surprising to hear that the "Ward Singers" sang at the opening mass on the Feast of the Visitation—the schola under the direction of Dom Gajard, osb and M. Le Guennant, with Marcel Dupré at the great organ of Saint-Sulpice. Of further interest to Americans was the appearance of Berj Zamkochian (former student of the Pius X School of Liturgical Music in Newton Summer Sessions,) in an impressive organ recital at the Church of Saint Francis Xavier. Father Cletus Madsen, President of the National Catholic Music Education Association, gave a very fine account of sacred music in the United States. Professor Eric Werner of the Jewish Institute of New York made some startling discoveries about the musical notations found in the Dead Sea Scrolls. Father Francis Hajtas of New Orleans gave an interesting account of Hungarian religious songs. Father Richard Curtin represented the archdiocese of New York.

The series of solemn high masses were a daily means of teaching participation in liturgical prayer. It was here that all the lines of orientation converged—

musicological, esthetic, liturgical, and pastoral.

Polyphony was performed from Dufay to Litaize, exemplifying all forms permitted by the encyclical. In the words of Monsignor Romita (President of the Italian Federation of Pueri Cantores) "the third congress opened new horizons to composers, organists, choir masters and singers on the road to progress which the new encyclical encourages."

The séance on the third day, given entirely to the chant, seemed to be the sovereign triumph of Gregorian. It was appropriate that this should take place in the capital of the country where Solesmes has done so much for the restoration of the chant.

At this session Dom Gajard, osb, spoke of the artistic and religious values always present in Gregorian chant. With conviction, he explained the equation which exists between the chant and the spiritual life. "The chant is indissolubly united to prayer, to the great, liturgical, official prayer of the Church." The following outline will give an introduction to his talk, which should be read in its entirety. (1) The Chant is *verbal*, bound to words. It has no existence without words. (2) It is in *Latin*, completely dependent melodically and rhythmically upon the Latin word which it brings into relief by the spiritual lighthouse of the accents and the gentle sweetness of its falling melodies. (3) It is *homophonic-unison*—allowing us to hear the words, whereas polyphony, that of the Renaissance in particular, relegated the text to second place, sometimes making it incomprehensible. (4) It is *social*—has an element of unity—it is the song of the people. (5) It is *old*—it has stood the test of time and the caprices of the world; it has traversed the centuries always above and beyond the tastes and theories of the day. (6) It is *anonymous*—we know nothing of those who have written the chant. It belongs to the Church traditionally and has been consecrated by her. It is *impersonal, universal*, and by that the ideal principle of the communion of men—all men among themselves and with God.

It is a mark of the catholicity of the congress and the encyclical that an interest analogous to that of the Latin Church was shown in the Churches of the East. Professor Wellesz of Oxford and Father Bartolmeo di Salvo of the monastery of Grottaferrata gave proof that the greatest specialists have dedicated them-

selves to the work of restoring the masterpieces of the Orient. An important place was given to the study of the Jewish origin of our Christian culture, as Pius XII had encouraged historical, musicological research on this subject. One of the most agitated séances was devoted to the organ, where a heated discussion about electronic organs ended in temporary *toleration* where necessity forces the use of electronics. Seventy-five pages of the account are devoted to this argument.

On the 2nd of July at Versailles, M. Joseph Samson, choir master of the chapel of the Cathedral of Dijon, gave the delegated of the congress an unforgettable talk on "The notion of *quality* and the renewal of French religious contemporary music." The congress was hardly over when the news of his sudden death was heard. M. Samson had agreed to speak on "the testament of an old man who has never separated his work from his prayer—the testament of an old man who has sinned much—but who has never looked on his work except as a means of salvation."

At the séance M. Samson was heard by an audience which was exceptionally attentive and sensitive to the message of this old man, who had for so long been the servant of sacred music. We will end this account with quotations from his final talk. "Easy success is a meager pittance given mercifully to mediocrity." "If the singing is not there to make me pray, let it be silent tumult, let the singers keep quiet." "If the singing lacks the value of the silence which it has broken, let it give back the silence." "A work of art acts only through its quality." "*Quality, quality* not the easy" . . . "Care-quality-love." . . .

MOTHER JOSEPHINE MORGAN
Director: Pius X School of Liturgical Music
Manhattanville College of the Sacred Heart

APPROACH TO CHRISTIAN SCULPTURE. By Dom Hubert van Zeller, O S B.
New York. Sheed & Ward. 1959. \$3.75.

Monks, according to the rule, alternate spiritual endeavours with physical labor. In one of Huysman's novels, there is a Trappist who relaxes from meditation by assisting sows in their birth pains. van Zeller, Benedictine author and expert on spirituality, gives us, in this new book, an insight into his own brand of manual avocation. Men of the world mostly envisage art as an escape into the spiritual. van Zeller plunges from the metaphysical that is his daily fare into art as a material ob-

ject that both implies and excites the senses. His approach never strays away from the objet d'art envisaged as an object, severely shuns the dubious realm one could dub the fourth dimension of art.

The title is to be understood in its narrower sense. "Someone hacking at a lump of stone" is van Zeller's description of the sculptor. Stone itself is the leit-motiv that runs through the book. Its weight, its grain, its density, dictate laws that freeze inspiration within the stony chunk. As the reproductions are all of carvings by the author, it is easy to check where it is that his intense respect of the material leads him. There is little doubt that any one of his finished carvings looks very much like the original block of stone it started from.

The most intense part of the book treats of sculpture in the making, understood in its narrower sense of subtracting from the quarried block. Punctuating the unchecked monologue, carrying the mind along the very rhythm of muscular exertion, one seems to hear the unevenly spaced strokes of mallet on chisel. Less exciting is van Zeller when he sizes and labels sculpture as a finished product, when he aims to buttress his own workman's creed with facts culled out of the history of art. In the few pages devoted to the centuries that saw the rise of our Occidental tradition forced simplifications bypass some minor truths. Such dissimilar masterpieces as are the Laocoon and the Venus of Milo are lumped together as being both "in the Greek manner." The definition of the Byzantine style as linear manages astonishingly to dismiss Hagia Sophia, perhaps the most convincing and noblest among man-created volumes.

Being both a monk and a sculptor, van Zeller may speak with authority on the subject of Christian sculpture, sculpture as an accessory to the cult. He sees its golden age in a medieval past where priest, artist, and parishioner, all thought as one. A stone-lover and a purist at his craft, van Zeller remains acutely uneasy however when confronted with the unbridled richness of forms in these ancient arts. Gothic polychromy is only grudgingly acknowledged. Understatement is taken for granted as a mark of good breeding and of good art. Spanish saints, sculptured it is true, but also gessoed, gold-leafed and painted, with dolls' eyes and human eyelashes the bloody flagellated Christs dressed in velvet, and the Do-

lorosas in mourning weeds holding lace handkerchiefs to glass tears, that one contacts in Mexican village chapels, are curtly dismissed: "It is not the function of sculpture to elicit gasps of surprise, waves of nostalgia, transports of grief."

As concerns modern art, van Zeller's position is mildly conservative. In his case as in ours, scanning honestly what texts on the subject have come from Rome results in honest puzzlement. He accepts mild distortion from the model as in the nature of art, a distortion mostly brought about by the nature of the material. He has little to say about distortions born of vision and of passion. Mild as his attitude may be, and because of that very mildness, it may well carry weight with clerics more conservative than he. Priests who still shop for "saints" out of the pages of religious goods catalogues may feel encouraged to contact sculptors directly. To look at van Zeller's own carvings, partaking unabashedly of the nature of stone, and flaunting each stroke of the chisel, makes clear the fact that plaster, after all, is not the noblest of media in which to praise God.

JEAN CHARLOTTE
University of Hawaii

LE LIVRE DE L'ARCHITECTURE MODERNE. By Michel Ragon. Paris. Robert Laffont. 1958.

This is a book for the layman who may shy from more technical explanations of today's architecture. Michel Ragon writes in a breezy style which explains much that may have puzzled the layman, and even the architect. He entertains strong convictions but gives sane reasons for his opinions.

The subject matter is varied. We have chapters on the folklore of modern architecture, the influence of the engineers, the history of modern architecture, etc. An invigorating chapter deals with the opponents of "modern architecture"; then there are considerations of religious art and architecture. Pen-portraits of famous architects, from Frank Lloyd Wright to Richard Neutra, and a chapter which gives a resumé of architecture in twenty countries, complete this fascinating survey of "l'architecture moderne."

M.L.





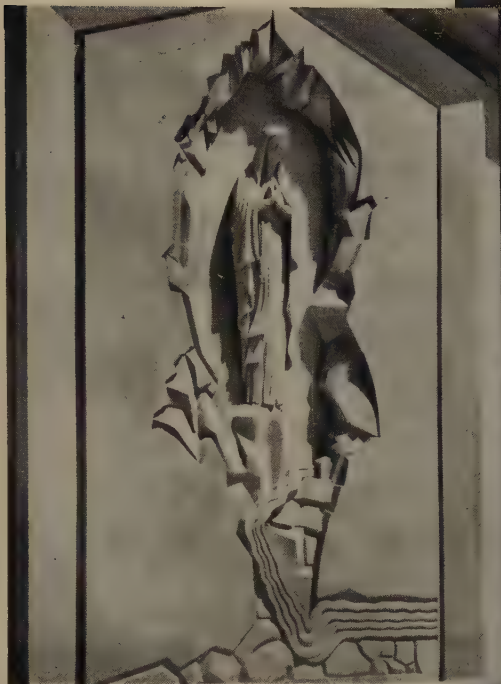
from an etching by Jean DeMarco



A FEW days ago we celebrated the day on which the Lord was born of the Jews; to-day we are celebrating the day on which He was adored by the Gentiles. For salvation is of the Jews, but this salvation is even to the ends of the earth. Thus, too, on the first day the shepherds adored; to-day, the Magi. Angels announced Him to the former; a star, to the latter. When they saw the King of heaven on earth, both learned from heaven that there was glory to God in the highest, and on earth peace to men of good will. For He is our peace who hath made both one. Thus already as an infant when He was born and announced, did He manifest Himself as that celebrated Cornerstone, already in the very beginning of His Nativity did He appear as such. Already was He beginning to join together in Himself two walls coming from different directions: He was leading the shepherds from Judea and the Magi from the East, that He might make the two in Himself into one new man, making peace; . . . peace to those that were afar off, and peace to those that were nigh. And so, too, those approaching on the day itself from close by, and these coming to-day from afar off, signified two days to be celebrated by posterity, though they both saw the one Light of the world.

Saint Augustine, Sermon on the Epiphany (Ben. no. 199)
(*Ancient Christian Writers*, No. 15: *Saint Augustine: Sermons for Christmas and Epiphany*, trans. by Thomas C. Lawler.
Newman Press. Westminster, Maryland. 1952. pg. 154.)

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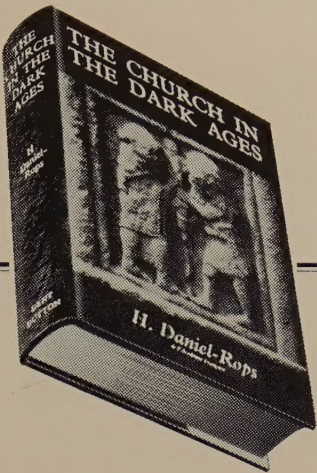
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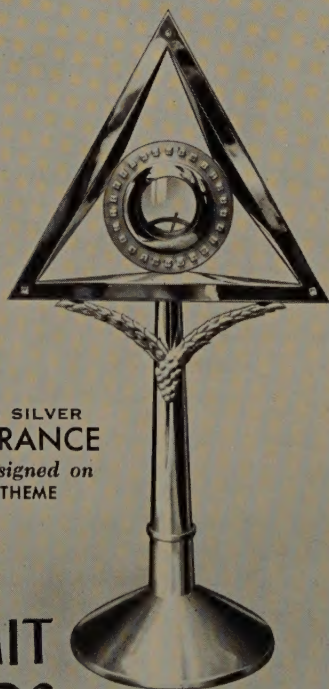
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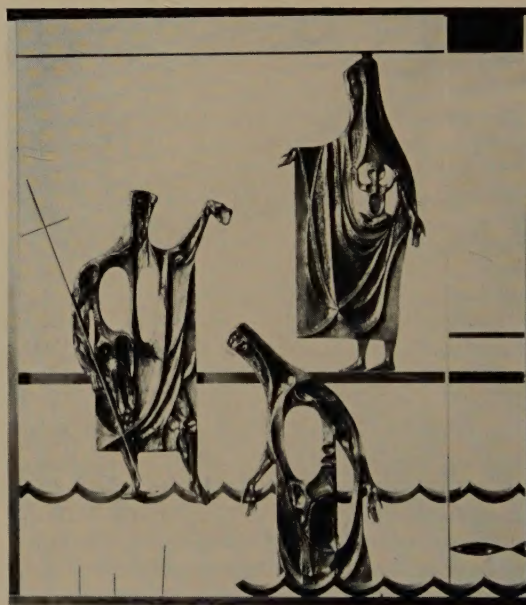


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